

Mahler — Symphony No. 7 in E Minor

Mandoline.

206 rit. Adagio. Tempo I. poco rit. 207 a tempo

208

209 9 210

211

212 4 1 rit. 1 molto rit.

213 a tempo

214 Aufgeregt. Sehr fließend.

215 4 Tempo I subito.

216 5 217

218 6 219 8 220 8 221 7 222 7 rit.

1. Viol. Solo.

p

1. Viol.

p cresc.

ff

ppp

f

f

1

Rondo - Finale tacet.



# Marcelo Torcato

Arranger, Composer, Director, Interpreter, Publisher, Teacher

Brazil, Pauliceia

## About the artist

It studied piano, birth: Barueri - BRASIL. City that inhabits: Paulicéia - BRASIL. Music projects: GI - Instrumental Group; Music Piano.

**Qualification:**

- 1 Recorder Sopranino;
- 1 Recorder Soprano;
- 1 Recorder Alto;
- 1 Melodica;
- 1 Mandolin;
- 1 Ukelele;
- 1 Guitar;
- 1 Guitar pedal;
- 1 Viola Caipira;
- 1 Bass;
- 1 Accordeon;
- 1 Keyboard;
- 1 Piano;
- 1 Drums;
- 1 percussion: atabaque, pandeiro; Triangulo; elegance; pandeirola.

**Personal web:** <http://www.marcelotorca.com>

## About the piece



**Title:** Manguê  
**Composer:** Torcato, Marcelo  
**Arranger:** Torcato, Marcelo  
**Licence:** Creative Commons Licence  
**Publisher:** Torcato, Marcelo  
**Instrumentation:** Mandolin, Guitar  
**Style:** Pop

## Marcelo Torcato on [free-scores.com](http://www.free-scores.com)

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# Maringá



Marcelo Torca

# Manga

Marcelo Morales Torcato  
(Marcelo Torca)

♩ = 100

The musical score is written for Bandolim and Guitarra in the key of D major (two sharps) and 4/4 time. The tempo is marked as ♩ = 100. The score consists of 16 measures, organized into four systems of four measures each. The Bandolim part is written in a treble clef, and the Guitarra part is written in a treble clef with a guitar-specific staff. Chords are indicated above the notes: D, Bm, A7, G, D, Bm, A7, G, D, A7, Bm, G, G, A7, D, Bm, Em, Bm, G.

The musical score is written for guitar in G major (one sharp) and consists of six systems, each with a treble and bass staff. The chords and melodic lines are as follows:

- System 1:** Treble staff has a melodic line starting with a quarter note G4. Bass staff has a rhythmic accompaniment of eighth notes. Chords: Bm, G, Bm.
- System 2:** Treble staff has a melodic line with a quarter note A4. Bass staff has a rhythmic accompaniment with a triplet of eighth notes. Chords: A7, D.
- System 3:** Treble staff has a melodic line with a quarter note G4. Bass staff has a rhythmic accompaniment. Chords: A7, Em, D, A7.
- System 4:** Treble staff has a melodic line with a quarter note F#4. Bass staff has a rhythmic accompaniment. Chords: F#m, D.
- System 5:** Treble staff has a melodic line with a quarter note G4. Bass staff has a rhythmic accompaniment. Chords: A7, F#m, Bm, D.
- System 6:** Treble staff has a melodic line with a quarter note G4. Bass staff has a rhythmic accompaniment ending with a triplet of eighth notes. Chords: G, A7, D.

# Danse du roi

Michael Praetorius  
1571 - 1621

arr. M. Mair 2005

1st  
2nd  
3rd  
4th

The first system of the musical score consists of four staves, labeled 1st, 2nd, 3rd, and 4th. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music is written in a four-part setting. The 1st staff features a melodic line with eighth and sixteenth notes. The 2nd staff provides a harmonic accompaniment with dotted rhythms and some chromaticism. The 3rd and 4th staves continue the harmonic texture with rhythmic patterns and some chromatic movement.

The second system of the musical score continues the four-part setting. It maintains the same key signature and time signature. The 1st staff continues its melodic line. The 2nd staff has a more active role with sixteenth-note passages. The 3rd and 4th staves provide a steady harmonic foundation with rhythmic patterns.

The third system of the musical score concludes the piece. It features a final cadence in the 1st staff. The 2nd, 3rd, and 4th staves also conclude their parts with a final chord. The system ends with a double bar line and repeat dots (double bar line with two dots) on each staff, indicating the end of the piece.

# Die Zufriedenheit

## Lied für eine Singstimme

### Version with mandolin accompaniment

Lyrics: Johann Martin Miller (1750-1814)

W. A. MOZART (1756-1791)  
KV 349

MÄSSIG

Was frag' ich viel nach Geld und Gut, wenn ich zu-frie - den bin! Gibt

Gott mir nur ge-sun - des Blut, so hab' ich fro - hen Sinn und sing' aus dank - ba-

- rem Ge-müt mein Mor-gen- und mein A - bend-lie-d.

da segno

# Komm, liebe Zither, komm

Lied for one voice with mandolin accompaniment

W. A. MOZART (1756-1791)  
KV 351

MÄSSIG

Komm,  
Sag'

lie — be Zi — ther, komm, du Freun — din stil — ler Lie — be,  
ihr an mei — ner Statt, Ich darf's ihr noch nicht sa — gen,

du — sollst auch mei — ne Freun — din sein.  
Wie ihr so ganz mein Herz ge — hört;

Komm, dir ver — trau' — ich die ge — heim — sten mei —  
Sag' ihr an mei — ner Statt, Ich darf's ihr noch



16

- ner Trie - be, nur dir ver - trau' ich mei - ne Pein\_, dir  
nicht kla - gen, Wie sieh für sie mein Herz ver - zehrt, sich

20

ver - trau' ich mei - ne ver - trau' ich mei - ne  
für sie mein Herz ver

dal segno

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## IVAN PADOVEC

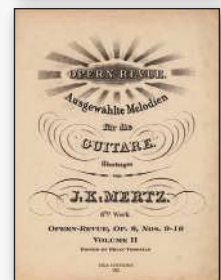
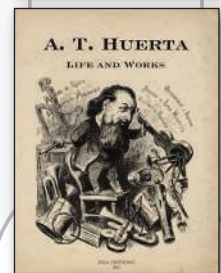
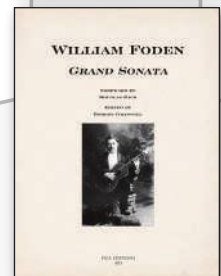
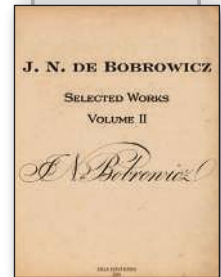
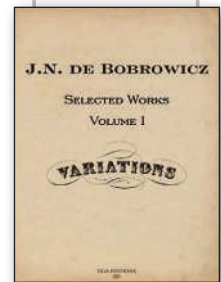
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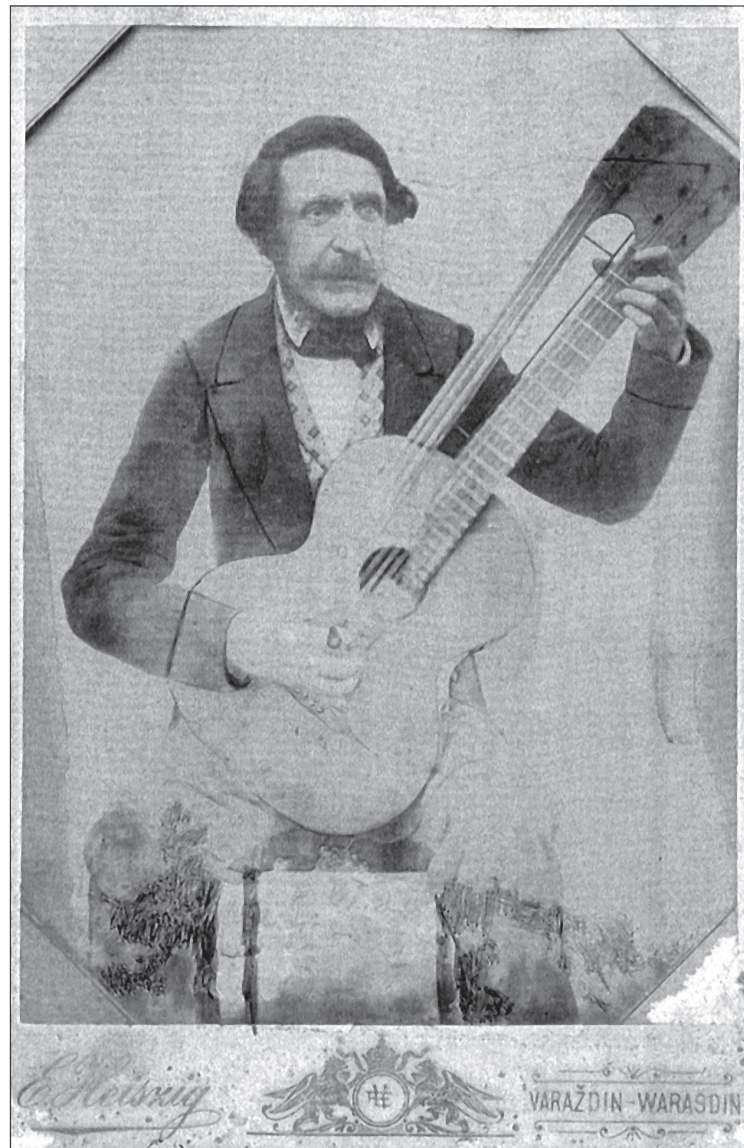
# Ivan Padovec

(1800-1873)

## *Second Concertino*

Terz Guitar, 2 Violins, Viola and Cello

Edited by Stefan R. Hackl



Photograph copy of an original made by an unknown photographer (S. Lypoldt?). The copy was made by Eduard Heiszig (a photographer from Varaždin) around 1890. The original photo was probably taken around 1845. Owner: The Varaždin Town Museum

## INTRODUCTION

Ivan Padovec (also Johann Padowetz, Jean Padovetz, 1800-1873), born in Varaždin in Croatia, belongs to the most important composers for the guitar at the end of the guitar boom in the mid 19<sup>th</sup> century.

In his youth Padovec first learned to play the violin. In 1818 he came to Vienna for a visit and heard Mauro Giuliani playing chamber music with guitar. Giuliani played several concerts in April and May 1818 with the pianist Ignaz Moscheles and the violinist Joseph Mayseder, in which they also performed movements of Giuliani's concerto op. 70 for guitar and orchestra.<sup>1</sup> This concert stimulated his interest in the guitar and could have been the immediate impulse for his works for guitar and strings. Padovec might have played little guitar before, but now he studied it intensely using the method of Bartolomeo Bortolazzi.<sup>2</sup> He also studied harmony and piano with Karl Wisner von Morgenstern (Cantor from Zagreb). Padovec soon became an important figure in the Croatian music scene: he played chamber music in concert, he was an initial member of the Zagreb Music Association (1827) and an outstanding teacher. His success as a guitar virtuoso with concerts in neighboring cities (Triest and Rijeka) encouraged him to go to Vienna.

At that time Vienna was - besides Paris- the most important metropolis for the guitar. Mauro Giuliani, Anton Diabelli and Wenzel Matiegka worked there, and compositions of Ferdinando Carulli, Luigi Legnani and many others were published by the extremely productive Viennese publishers such as Diabelli, Artaria and Haslinger. Padovec lived in Vienna from 1829 to 1837, and many of his compositions were printed there. From Vienna he made concert tours into several European countries. An eye malady from his childhood worsened considerably, so Padovec returned to his hometown, Varaždin, in 1837. There he gave concerts until he became completely blind in 1848 and he was still active as a composer and music teacher. Padovec's work contains more than 200 compositions, mostly for solo guitar, songs with guitar accompaniment and guitar duos, but also vocal music and chamber music without guitar. His works for guitar and strings and/or orchestra seemed to be lost, and there were only a few indications referring to their existence until now:

- Reviews of performances: *Gitarre=Concert mit Quartett=Begleitung* and *Introduction und Variationen für die Gitarre mit Quartett=Begleitung, über ein Thema aus Norma's Indroductions=Chor* (Zagreb, April

<sup>1</sup> Thomas F. Heck: *The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani* (d. 1829), Vol. I, Ph. Diss. Yale University, New Haven, 1971, p. 119.

Mirko Orlic, Ivan Padovec, hrvatski gitarist europskog ugleda, <http://geo101.gfz.hr/~morlic/padovec1.pdf>

<sup>2</sup> *Neuer und gründlicher und vollständiger Unterricht die Gitarre nach einer leichten und fasslichen Methode gut und richtig spielen zu lernen*, op. 21, Vienna 1808. – one of the most popular Viennese guitar tutors, reprinted several times.

11<sup>th</sup>, 1841<sup>3</sup> and Krapina, October 11<sup>th</sup>, 1846<sup>4</sup>).

- An incomplete copy of the *Second Concertino* (dated "Varaždin 1925") was found recently in the Varaždin Town Museum, but only the guitar part and the string parts of the second movement.<sup>5</sup> In the archive of the Music Association in Vijenac there is an autograph of *Introduction und Variationen für die Gitarre über ein beliebtes Thema aus der Oper Korradin von Rossini mit Quartet Begleitung ...5. Werk, Agram ...1829*). It is probably the work performed by Padovec in January 1829 in Zagreb.<sup>6</sup> Only the guitar part has survived.

- In an article on Padovec in 1940, Ernest Krajanski wrote that he received two works by Padovec from Sepp Bacher of Freistadt: *Second concertino* and *Introduction und Variationen über ein Thema aus der Oper "Die Kreuzritter" für die Gitarre mit Begleitung des Orchesters komponiert von Johann Padovetz*.<sup>7</sup> In those variations the orchestra consists of a string quintet, two flute, two hautbois, two clarinets and two bassoons, french horn, trumpet and timpani – an enormous and unusual instrumentation for guitar concertos of this period!

The only useful trace to the lost scores was the name of Sepp Bacher. Bacher, an Austrian guitarist and music teacher, was born in Krems and learned to play guitar in the 1920s as a student in Innsbruck with Lois Köll and Erwin Mahrholdt, and in the summer holidays also with Heinrich Albert (Munich) and Luigi Mozzani (Bolzano). He was one of the pioneers of Early Music on plucked instruments and a collector of early handwritings and printings of guitar music. Unfortunately his extensive and carefully

<sup>3</sup> Review in *Croatia*, April 16, 1841, Vol.3, No.31, p. 124.

<sup>4</sup> (F. D. Rusan?) "Domaće vjesti" in *Ilirske narodne novine*, Vol. 12, No. 83, p. 350, October 17, 1846.

<sup>5</sup> Varaždin Town Museum has MS copies of the following elements from the Second Concertino:

- guitar part of the whole concertino:

Signed by the copyist: H. (?) Seglin / Varaždin / October 15 1925. It is the same in every detail as the MS copy in Vienna, including the title page in French, so it must have been copied from the Vienna MS or both are copies of some unknown third source. Nice handwriting.

- score of Andante sostenuto:

In F-major! The solo part was obviously played on a normal guitar. Very hasty handwriting.

- string parts:  
Also in F-major.

Varaždin Town Museum has an original concert program of a concert in Varaždin on November 14, 1925. One of the performed items was the Andante sostenuto from the "Concertino in D-major" for guitar and string quartet. It was performed by certain Mr. Janko Puchly "a pupil of Padovec" (he must have been at least 65 then). The above mentioned copy was certainly made for this performance. (by Darko Petrinjak)

<sup>6</sup> Mirko Orlic, Ivan Padovec, hrvatski gitarist europskog ugleda, <http://geo101.gfz.hr/~morlic/padovec1.pdf>

<sup>7</sup> Ernest Krajanski, "Sjetimo se Padovca", in: *Sv. Cecilija*, Vol. 34 (1940), Nr. 3, p. 50.

# SECOND CONCERTINO

REVISED BY STEFAN R. HACKL

IVAN PADOVEG (1800-1873)

Allegro moderato

The musical score is presented in five staves. The top staff is for Terz Guitar, which remains silent throughout the page. The Violin I staff features a melodic line starting with a forte (f) dynamic, moving to fortissimo (fp) by measure 2. It includes trills and triplets, with an asterisk (\*) marking a specific measure. The Violin II staff provides a rhythmic accompaniment of eighth notes, also starting with a forte (f) dynamic and marked with an asterisk (\*) in measure 2. The Viola and Cello staves provide harmonic support with similar rhythmic patterns. The Cello part includes triplets and a dynamic marking of [f] in measure 8. The score is divided into three systems, with measure numbers 5, 9, and 13 indicated at the beginning of each system.

# SECOND CONCERTINO

REVISED BY STEFAN R. HACKL

IVAN PADOVEC (1800-1873)

Allegro moderato

21

TERZ GUITAR

Solo

22

25

28

31

34

37

a tempo

dolce

fp

41

f

p

# N. Paganini

## *Caprice No.9*

*"The Hunt"*  
In E Major, Op. 1

Para / For  
Bandolim Solo / Mandolin Solo

**Arr. e Ed. Fábio Machado**  
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# Capricho No.9 Op.1

em Mi Maior para Bandolim Solo

N. Paganini

(1782-1840)

Arr. e Ed. Fábio Machado

**Allegretto**

*Sulla tastiera*

Bandolim Solo

1

*p dolce*

*simile*

7

*(imitando i Corni)*

*fe marcato*

13

*Sulla tastiera*

III  
IV

*Sulla tastiera*

*p* *f* *p* *f*

19

*mf*

26

*f*

32

*f*

38

*Sulla tastiera*

*p dolce*



45

50

54

58

63

68

73

77

81 *8va* *tr*

85

89

93

97

101 *Armonici*

106

111

116 *rit.*

Six Pantomimes  
for Two Mandolins

by

John Craton



*Wolfhead Music*



# Six Pantomimes for Two Mandolins

by

**John Craton**

**Wolfhead Music**  
P.O. Box 1444  
Bedford, Indiana 47421, USA  
[www.wolfheadmusic.com](http://www.wolfheadmusic.com)

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*To Nelleke Weyhofen*





# Six Pantomimes for Two Mandolins

John Craton

## I.

Andante ♩ = 72

Mandolin I

Mandolin II

5

Mand. I

Mand. II

9

Mand. I

Mand. II

13

Mand. I

Mand. II

17

Mand. I

Mand. II

20

Mand. I

Mand. II

*rit.*

*rit.*

# II.

Allegretto ♩ = 76

Mandolin I *mf*

Mandolin II *mf*

Mand. 4

Mand. 7

Mand. 10

Mand. 13

*mp*

Mand. 16

*mf*

3

Mand. *f* *mf*

Mand. *f* *mf*

Mand.

Mand. 6

Mand.

Mand. 6

Mand.

Mand. 3

Mand.

Mand. p

## III.

Adagio  $\text{♩} = 60$ 

Mandolin I

Mandolin II

*p con molt' espressione*

8

Mand. I

Mand. II

14

Mand. I

Mand. II

*espr.*

19

Mand. I

Mand. II

*p*

*pp*

*p*

Mand. I

Mand. II

*mp*

*mp*

Mand. I

Mand. II

*p*

*p*

Mand. I

Mand. II

*p*

*p*

Mand. I

Mand. II

*p*

Mand. I

Mand. II

37

*sul tastiera*

*pp*

*sempre rit.*

*p*

*pp* +

*sempre rit.* +

Mand. I

Mand. II

42

*pp*

# IV.

Allegro ♩ = 120

Mandolin I

Mandolin II

Mand. I

Mand. II

Mand. I

Mand. II

Mand. I

Mand. II

Mand. I

Mand. II

*f*

*f*

Mand. I

Mand. II

*ff*

*fp*

*ff*

*p*

Mand. I

Mand. II

*f*

Mand. I

Mand. II

*f*

*f*



Mand. I

Mand. II

42

*mf*

*> mf*

Mand. I

Mand. II

47

*ff*

*mp*

*ff*

Mand. I

Mand. II

52

*p*

*mp*

*mf*

*p*

Mand. I

Mand. II

57

*mf*

*f*

*mf*

*f*

Mand. I

Mand. II

*ff*

Mand. I

Mand. II

Mand. I

Mand. II

*p*

*pp* *delicatamente*

*pp* *delicatamente*

Mand. I

Mand. II

84

Mand. I

Mand. II

*mp*

89

Mand. I

Mand. II

*ff*

94

Mand. I

Mand. II

99

Mand. I

Mand. II

Mand. I

Mand. II

104

*tr*

Mand. I

Mand. II

109

Mand. I

Mand. II

114

*fff*

*fff*

V.

Allegretto ♩ = 92

Mandolin I  
*con gioia* *p* *mp*

Mandolin II  
*p con gioia* *mp*

Mand. I  
5 *f*

Mand. II  
*f*

Mand. I  
8

Mand. II

Adagietto ♩ = 66

Mand. I  
11 *mp con dolore*

Mand. II  
*mp con dolore*

Mand. I

Mand. II

15

5 5

Mand. I

Mand. II

19

6

Mand. I

Mand. II

22 Allegretto ♩ = 92

*mp*

*mp*

*mp*

Mand. I

Mand. II

26

*f*

*f*

*f*

Mand. I

Mand. II

Mand. I

Mand. II

Adagietto ♩ = 66

*mp*

Mand. I

Mand. II

*mf*

Mand. I

Mand. II

44 Allegretto ♩ = 92

Mand. I

Mand. II

Mand. I

Mand. II

Mand. I

Mand. II

Mand. I

Mand. II



Mand. I

Mand. II

55

*ff*

3

3

Mand. I

Mand. II

57

*ff*

VI.

Allegro vivo ♩ = 120

Mandolin I

Mandolin II

*f*

*f*

Mand. I

Mand. II

*f*

Mand. I

Mand. II

*p*

*p*

Mand. I

Mand. II

*mf*

*mf*

Mand. I

Mand. II

*f*

*f*

Mand. I

Mand. II

*f*

*p*

*fp*

Mand. I

Mand. II

Mand. I

Mand. II

Andante cantabile

$\text{♩} = 66$

*ff*

*fff*

*mp*

*ff*

*mp*

Mand. I 33

Mand. II

Mand. I 37

Mand. II

Mand. I 41

Mand. II

Mand. I 44

Mand. II

48 **Tempo I** ♩ = 120

Mand. I

Mand. II

*mf* *poco a poco cresc.*

*mp* *mf* *poco a poco cresc.*

52

Mand. I

Mand. II

*rit.* *ff* *mp* *a tempo*

*rit.* *ff* *mp* *a tempo*

57

Mand. I

Mand. II

*pp* *f*

*pp* *f*

61

Mand. I

Mand. II

Mand. I

Mand. II

65

*p*

*p*

Mand. I

Mand. II

69

*mf*

*mf*

Mand. I

Mand. II

73

*f*

*ff*

*f*

*ff*

Mand. I

Mand. II

77

*fff*

*fff*

Mand. I

Mand. II

81

*ff*

Mand. I

Mand. II

85

*ff*

3

*molto rit.*

3

*molto rit.*

Mand. I

Mand. II

88

*a tempo*

*a tempo*



# Lana Plahina

## About the artist

Hi! I am a musician and spend my time playing the mandolin and teaching music. I've made several arrangements of popular classical music for mandolin and I'm going to put it here in a short time.

**Personal web:** <http://www.plahina.com>

## About the piece

<b>Title:</b>	Ave Maria [52]
<b>Composer:</b>	Schubert, Franz Peter
<b>Arranger:</b>	Plahina, Lana
<b>Licence:</b>	Public domain
<b>Publisher:</b>	Plahina, Lana
<b>Instrumentation:</b>	Mandolin, Piano
<b>Style:</b>	Classical
<b>Comment:</b>	Public domain

## Lana Plahina on [free-scores.com](http://www.free-scores.com)

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# Ave, Maria!

Franz Schubert  
Arr. by Lana Plahina

Very slowly

Mandolin

Piano

*pp*

con Ped.

II *sempre tremolo legato*

*p*

simile

*p*

III

This piece is in the public domain. Feel free to copy and share it.  
<http://www.plahina.com>

Musical score system 1, measures 9-10. The right hand features a melodic line with slurs and fingerings (2, 3, 1, 1, 2, 2, 1, 2, 4, 3, 2, 1, 1). The left hand provides a rhythmic accompaniment with chords and single notes.

Musical score system 2, measures 11-12. The right hand continues with slurs and fingerings (2, 1, 2, 2-3, 4, 3, 0, 4, 3, 2, 1, 2, 4, 3, 2, 3). The left hand includes dynamic markings *fp* and *pp*.

Musical score system 3, measures 13-14. The right hand has slurs and fingerings (2, 4, 3, 2). The left hand continues with rhythmic accompaniment.

Musical score system 4, measures 15-16. The right hand has first and second endings. The left hand includes a *dim.* marking and ends with a repeat sign.

1. 2.

15

1. 2.

*dim.*

The image shows a musical score for piano. It consists of three staves. The top staff is a treble clef staff with a measure rest and a fermata. The middle staff is a treble clef staff with a first ending (marked '1.') and a second ending (marked '2.'). The first ending contains a complex chordal texture with a flat sign. The second ending contains a similar texture. The bottom staff is a bass clef staff with a first ending (marked '1.') and a second ending (marked '2.'). The first ending contains a simple bass line. The second ending contains a more complex bass line. A dynamic marking 'dim.' is placed above the second ending of the bass staff. The score ends with a double bar line and repeat signs.

*Esce il 5 e il 20 d'ogni mese*

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**GRATIS**

il Grandioso Waltzer

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del Prof. SARHO GARGANO  
a chi inviando L. 2  
prenderà l'abbona-  
mento dal 3 Luglio al  
31 Dicembre 1901.

# FOR EVER!!!

## Mazurka

Prof. JOSEPH SGALLARI

### Introd. Andantino.

1° Mandolino *mf sentimentale*

2° Mandola. *pp*

Chitarra. *pp*

*mf cres.* *f* *mf dim. ed allarg.*

*cres.* *mf* *p dim. ed allarg.*

*cres.* *mf* *p dim. ed allarg.*

*p*

### Mazurka.

*rall. e morendo* *ppp* *p rit.* *tempo*

*rall. e morendo* *ppp* *col 1°* *mf*

*rall. e morendo* *mf*

*p*

*rit.*

*col 1°*

*rit.*

1. 2. 3.al. Trio

*tempo* *elegante* **FINE.**

*tempo* *sotto voce*

*tempo* *sotto voce*

*ff con fuoco* *calmo*

*ff con fuoco*

*ff con fuoco* *calmo pp*

*ff con fuoco* *p*

*ff con fuoco* *mf* *calmo*

*ff con fuoco* *p*

*ff con fuoco* *p*

*ff con fuoco* *p*

Trio.

*mf scherz.*

*p armonioso*

*p armonioso*

*mf*

*mf*

*mf*

D. C. dalla Mazurka al Fi-  
-ne poi Trio.

## Elenco dei Pezzi già pubblicati in Vita Mandolinistica

- N. 1. Danse spagnuole — Prof. Sarho Gargano.
- » Dors Bebè — Berceuse — Luigi Scorrano.
- N. 2. La solitudine — Mazurka — Prof. Sebastiano Aldrovandi
- » Minuetto — Prof. Teofilo De Angelis.
- N. 3. Al Ballo — Intermezzo — Valzer — M.° A. De Beaumont.
- N. 4. Ricordandoti — Notturmo — Marius Plöner.
- » Con te danzando — Polka — M.° Domenico De Giovanni.
- N. 5. T' amo — Valzer — M.° Alfredo Consorti.
- » Inno Chitarristico — Prof. Ettore Carosio.
- N. 6. Semplicità — Mazurka — M.° Primo Silvestri.
- » Manina Inguantata — Scozzese — M.° Antonio Del Buono.
- N. 7. Barcarola — Valdo Carpano.
- » Dolce catena — Mazurka — M.° E. Maria Lello.
- N. 8. Sogno d'una Vergine — Preludio — M.° Alfredo Consorti.
- » Pallida Rosa — Mazurka — Vito Sica.

- N. 9. Le feste di Tolone — Marcia — Prof. Luigi Scorrano.
- » Rosetta — Mazurka — M.° Edoardo de Tommasis.
- N. 10. Canto d'amore — Romanza — M.° Antonio Del Buono
- » Diavolina — Polka — Prof. Ettore Carosio.
- N. 11. Idillio — Mazurka di Concerto — Prof. Ermen. Carosio.
- » Amicizia — Polka — Prof. Francesco Tentarelli.
- N. 12. Profumo d'un fiore — Valzer — M.° Antonio Del Buono.
- (Premiato con Medaglia d'Argento)
- N. 13. Abbandono — Serenata — Prof. Francesco Tentarelli.
- » Treno Lampo — Polka — »
- N. 14. Fiordaliso — Mazurka — Prof. Francesco Tentarelli,
- » Emilia — Polka — »
- N. 15. Vittorina — Mazurka — M.° Antonio Del Buono.
- » Vita Mandolinistica — Polka — Prof. Antonelli Marino.
- N. 16. " Charmante " — Valzer — M.° Paolo Amatucci.

# Sonatina in C major (Op. 44a)

Ludwig van Beethoven (1770–1827)  
Transcribed by Gek S. Low

6

12

18

25

35

44

50

56

61

69

77

86



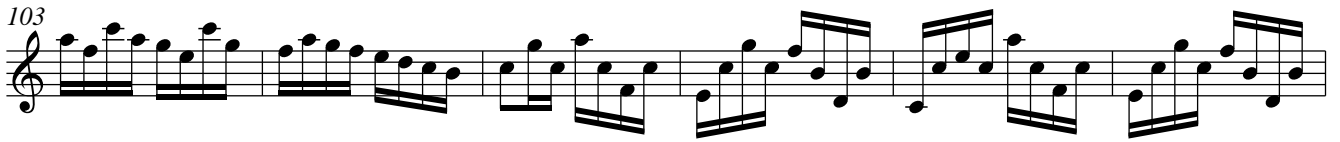
92



98



103



109



119



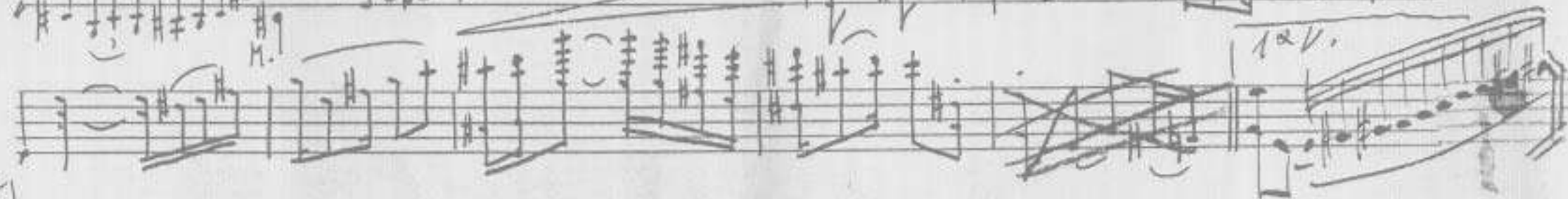
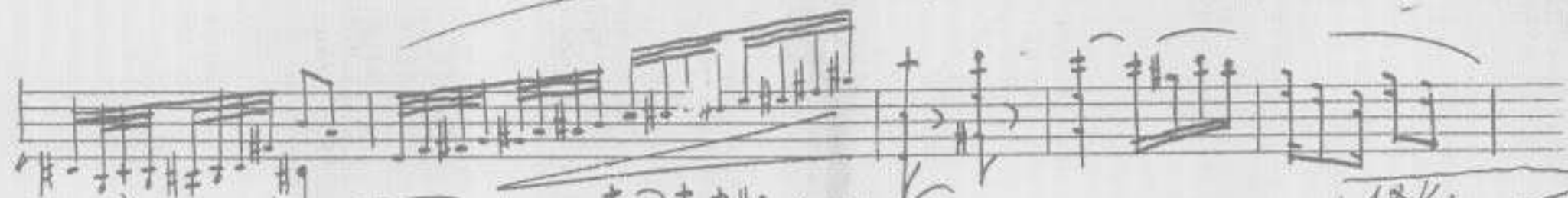
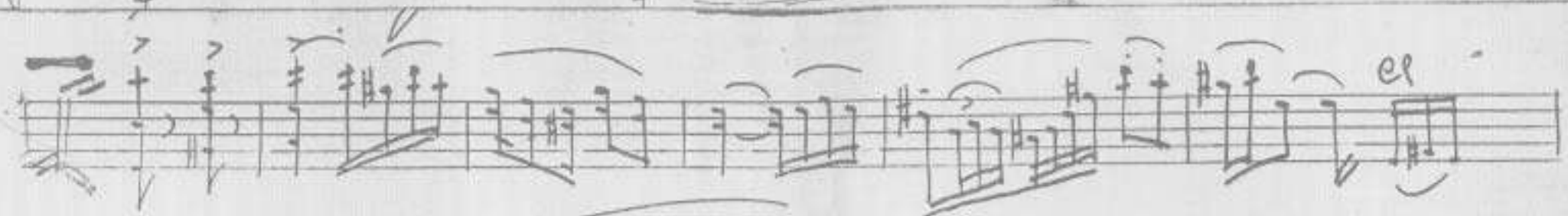
125



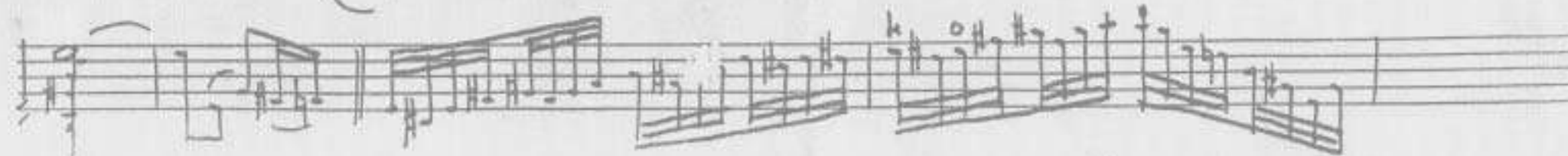
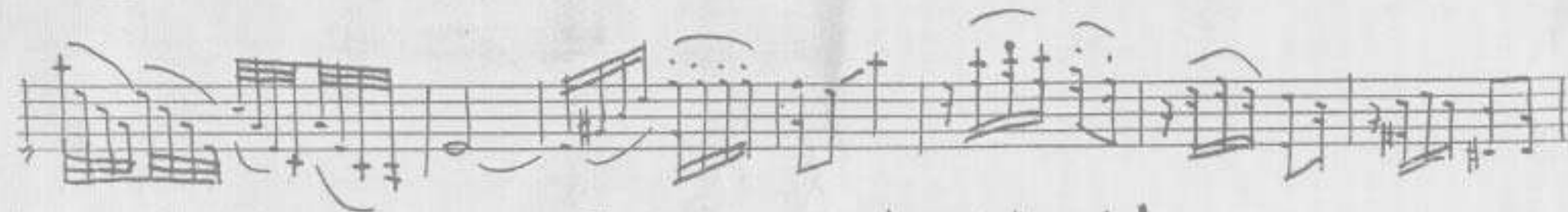
T'Amo appassionatamente

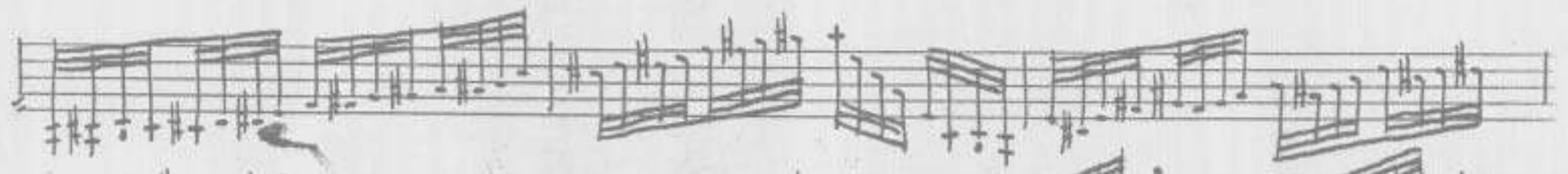
Mandolino solo

3.03



2+ r.





Chitarra

È canço apassionatament,  
Canço

2/4 in (2) Virave

m.m.s. Man. S.

Tempo di Canço

# Tico Tico No Fuba

Zequinha de Abreu  
(arr. Marilyn Mair)

The musical score is arranged in four systems. The first system includes Mandolin 1, Mandolin 2, Mandola, and Mandocello. The second system includes Mandolin 1, Mandolin 2, Mandola, and Mandocello. The third system includes Mandolin 1, Mandolin 2, Mandola, and Mandocello. The fourth system includes Mandolin 1, Mandolin 2, Mandola, and Mandocello. The score is written in 2/4 time and features a variety of rhythmic patterns and melodic lines. The Mandocello part is written in the bass clef, while the other instruments are in the treble clef. The score includes repeat signs and a double bar line with repeat dots.

Mdn. 1  
Mdn. 2  
Mdl  
Mc.

18

To Coda

1 2

B

Mdn. 1  
Mdn. 2  
Mdl  
Mc.

24

Mdn. 1  
Mdn. 2  
Mdl  
Mc.

30

36 *D.S. al C* **A**

Mdn. 1

Mdn. 2

Mdl

Mc. 26 *D.S. al C* **A**

42

Mdn. 1

Mdn. 2

Mdl

Mc. 42

48

Mdn. 1

Mdn. 2

Mdl

Mc. 48

54 C

Mdn. 1

Mdn. 2

Mdl

54 C

Mc.

60

Mdn. 1

Mdn. 2

Mdl

60

Mc.

67

Mdn. 1

Mdn. 2

Mdl

67

Mc.

*D.S. al Coda*

1 2

1 2 *D.S. al Coda*

1 2 *D.S. al Coda*

1 2 *D.S. al Coda*



# To A Wild Rose

Op. 51, No. 1

Edward MacDowell

(arr. M. Mair)

Play slowly and freely, with rubato and expressive dynamics. Tremolo notes with stems up, and play the melody as legato as possible. Arpeggiate the chords slightly, but don't tremolo them.

*with simple tenderness*

The musical score for "To A Wild Rose" is presented in a standard piano score format. It features eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), a 2/4 time signature, and dynamic markings like 'p' (piano). The melody is characterized by a series of eighth-note runs, often with stems up, and is accompanied by chords and arpeggiated figures. The piece concludes with a final cadence in the bass clef.



GRAN SUCCESSO

18-XII-30  
*Enrico Toselli*

**Enrico Toselli**

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CANDOSI FERDINANDO  
ELETTRICISTA  
ALBINO

# SERENATA.

E TOSELLI

Riduz. di V. BILLI.

Allegretto moderato.

GUIDA.

CHITARRA.

The musical score consists of two staves: GUIDA (voice) and CHITARRA (guitar). The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Allegretto moderato'. The score includes various dynamics such as *pp* (pianissimo), *p* (piano), and *p* (piano). Tempo markings include *rall..... a tempo* and *rit. a tempo*. There are handwritten annotations in blue ink: 'RET' above a measure, 'Dot' above two measures, and 'Dot+' above two measures. The score is divided into several systems, each with a vocal line and a guitar accompaniment line.

Più mosso.

First system of musical notation. The vocal line (top) begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The piano accompaniment (bottom) consists of a steady eighth-note bass line with chords.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment includes blue handwritten annotations: "Si-" and "Re+" above the accompaniment line.

Third system of musical notation. The vocal line features a melodic line with slurs and accents. The piano accompaniment includes blue handwritten annotations: "Mi-", "Do+", "Do+", and "Re+" above the accompaniment line.

Fourth system of musical notation. The vocal line includes a triplet of eighth notes. The piano accompaniment includes blue handwritten annotations: "Sol7" and "Do+" above the accompaniment line. The tempo marking "1.º Tempo." is positioned above the vocal line.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment includes a blue handwritten annotation: "Do+" above the accompaniment line.

Sixth system of musical notation. The vocal line includes the instruction "a tempo" above the line. The piano accompaniment includes blue handwritten annotations: "Do+", "Do+", and "Do+" above the accompaniment line, and dynamic markings "rall.", "dim.", and "rall." below the line. The system concludes with dynamic markings "pp" and "ppp".

# Composizioni del M.<sup>o</sup> Enrico Toselli

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3110	<b>Serenata</b> . . . . .	» » 6.—
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3111	<b>Serenata</b> . . . . .	» » 4.—
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# Flatbush Waltz

[www.traditionalmusic.co.uk](http://www.traditionalmusic.co.uk)

Gm Cm

3 4

Gm Cm Gm Ab Gm

5 3 3 3 1 3 6 1 5 0 3 0 5 1

Gm Cm

5 3 5 3 1 5 5 5 3 5 1 3 1 6 5 3

Bb Cm Gm Ab Gm

1 3 5 6 1 6 5 3 5 3 3 1 3 6 1 5 0 3 0 5 1

Gm D Eb F Bb

6 5 3 5 3 1 3 0 4 0 5 2 3 1 6 5 5 3

Cm Gm D

6 5 3 5 3 1 3 3 5 3 6 5 6 8 5 3 3 1 5 3

Chords: Gm, D, Eb, F, Bb

6	5	3	5	2	3	1	6	5
5	3	1	3	0	4	0	5	3

Chords: Ab, Gm, Cm, Gm, Ab, Gm

6	5	3	5	3	1	3	1	5
6	6	1	3	5	1	0	1	3
			3	3		5	0	3

(N. 156.)

Gimo 359

Trio

Adve' mandolinj e Basso



A handwritten musical score consisting of ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first three staves are connected by a horizontal line at the bottom. The fourth staff is also connected to the first three. The fifth and sixth staves are connected to the fourth. The seventh and eighth staves are connected to the sixth. The ninth and tenth staves are connected to the eighth. The notation includes various symbols, including vertical lines, horizontal lines, and curved lines, which may represent notes, rests, or other musical elements. The overall appearance is that of a complex, possibly experimental or avant-garde, musical composition.

A handwritten musical score consisting of ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first staff contains a complex, multi-measure passage with many notes and stems. The second staff is mostly empty with a few notes. The third staff has a few notes. The fourth staff contains a complex passage similar to the first. The fifth staff has a few notes. The sixth staff contains a complex passage. The seventh staff has a few notes. The eighth staff contains a complex passage. The ninth staff has a few notes. The tenth staff is mostly empty. The notation uses various note heads, stems, and beams, and is written in black ink on white paper.

A handwritten musical score consisting of ten staves. The notation is written in black ink on a white background. The first seven staves contain musical notation, including notes, stems, and beams, with some staves featuring dense clusters of notes. The eighth and ninth staves are mostly empty, with only a few notes and stems visible. The tenth staff is completely empty. The notation is somewhat irregular and appears to be a personal or working draft.

A handwritten musical score consisting of ten staves. The notation is dense and appears to be a complex piece, possibly for a string quartet or a similar ensemble. The first staff contains a complex melodic line with many slurs and ties. The second staff has a more rhythmic pattern with many slurs. The third staff continues the melodic line. The fourth staff is very dense with many notes and slurs. The fifth staff has a more rhythmic pattern. The sixth staff continues the melodic line. The seventh staff has a more rhythmic pattern. The eighth staff continues the melodic line. The ninth staff has a more rhythmic pattern. The tenth staff is mostly empty, with only a few notes at the end.

This image shows a page of handwritten musical notation on ten staves. The notation is written in black ink on a white background. The first three staves contain a melodic line with various note values, including quarter, eighth, and sixteenth notes, along with rests. The fourth and fifth staves feature a more complex texture with many beamed notes, possibly representing a rhythmic accompaniment or a dense melodic line. The sixth staff continues the melodic line with a mix of note values. The seventh and eighth staves show a similar melodic pattern to the first three staves. The ninth staff contains a melodic line with some rests, and the tenth staff is mostly empty, with only a few notes at the beginning. The notation is somewhat dense and appears to be a working draft or a sketch of a musical piece.

Handwritten musical notation on three staves. The top staff features a series of dense, horizontal scribbles. The middle and bottom staves contain various musical notes, including quarter notes, eighth notes, and some beamed notes, with stems pointing downwards.

Handwritten musical notation on a single staff, consisting of a series of notes with stems pointing downwards, arranged in a somewhat regular pattern.

Handwritten musical notation on a single staff, featuring notes with stems pointing downwards, interspersed with some vertical lines.

Handwritten musical notation on a single staff, showing notes with stems pointing downwards and some vertical lines.

Handwritten musical notation on a single staff, containing notes with stems pointing downwards and some vertical lines.

Handwritten musical notation on a single staff, featuring notes with stems pointing downwards and some vertical lines.

Handwritten musical notation on a single staff, showing notes with stems pointing downwards and some vertical lines.

Handwritten musical notation on a single staff, consisting of notes with stems pointing downwards and some vertical lines.

*Largo*

A handwritten musical score consisting of ten staves. The notation is dense and appears to be a form of shorthand or tablature, possibly for guitar or a similar stringed instrument. The first three staves on the left are grouped together by a bracket. The fourth and fifth staves are also bracketed together. The sixth and seventh staves are bracketed together, with a circled '6' written below the sixth staff. The eighth and ninth staves are bracketed together. The tenth staff is empty. The notation includes various symbols such as vertical lines, dots, and slanted strokes, which may represent fret positions, fingerings, or specific notes. The handwriting is fluid and characteristic of a composer's sketch or a working draft.

A handwritten musical score consisting of ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first three staves are connected by a brace on the left. The fourth and fifth staves are also connected by a brace. The sixth, seventh, and eighth staves are connected by a brace. The ninth and tenth staves are separate. The notation includes various symbols such as vertical stems, horizontal lines, and small circles, which may represent notes, rests, or other musical elements. There are some faint markings above the first two staves, possibly indicating a key signature or time signature. The overall appearance is that of a working draft or a personal manuscript.



A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into two main sections. The first section, spanning the first six staves, features a melodic line with a treble clef and a key signature of one sharp (F#). The second section, spanning the last three staves, is marked *All.<sup>o</sup>* and includes a 4/6 time signature. The notation is somewhat sketchy and appears to be a working draft or a composer's sketch.

This image shows a handwritten musical score consisting of ten staves. The notation is written in black ink on a white background. The first three staves contain dense, complex passages with many beamed notes and slurs. The fourth staff continues this complexity with similar dense notation. The fifth and sixth staves are significantly less dense, featuring fewer notes and more space between them. The seventh and eighth staves return to a more complex, dense notation style. The ninth staff is simpler, with fewer notes and more spacing. The tenth staff is completely blank, showing only the five-line staff structure.

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and beams. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of early 20th-century manuscript notation. The score is divided into two systems by a brace at the bottom. The first system contains the first five staves, and the second system contains the remaining five staves. The notation is somewhat cluttered, with many notes beamed together and some overlapping stems.

The image shows a page of handwritten musical notation on ten staves. The notation is written in black ink on a white background. The first three staves contain the most detailed notation:

- Staff 1:** Features three measures. Each measure begins with a treble clef. The first measure has a whole note chord marked with a double bar line and a vertical line. The second measure has a whole note chord marked with a double bar line and a vertical line. The third measure has a whole note chord marked with a double bar line and a vertical line.
- Staff 2:** Contains three measures of music. Each measure starts with a treble clef. The first measure has a whole note chord marked with a double bar line and a vertical line. The second measure has a whole note chord marked with a double bar line and a vertical line. The third measure has a whole note chord marked with a double bar line and a vertical line.
- Staff 3:** Contains three measures of music. Each measure starts with a treble clef. The first measure has a whole note chord marked with a double bar line and a vertical line. The second measure has a whole note chord marked with a double bar line and a vertical line. The third measure has a whole note chord marked with a double bar line and a vertical line.

The remaining seven staves (4-10) are mostly blank, with some faint markings and a few scattered notes, particularly in the fourth and fifth staves. The notation is somewhat sparse and appears to be a sketch or a preliminary draft.

(N. 156.)

Gimo 359

Trio

Adve' mandoliny e Basso

This image shows a page of handwritten musical notation on ten staves. The notation is written in black ink on a white background. The first three staves contain dense, complex musical notation with many notes and stems, suggesting a highly technical or virtuosic piece. The fourth staff has a large, bold, stylized symbol that looks like a large 'X' or a similar character, possibly a section marker or a specific instruction. The fifth and sixth staves continue with dense notation, while the seventh and eighth staves show more sparse notation with fewer notes. The ninth and tenth staves are mostly empty, with only a few notes and stems visible. The overall appearance is that of a working draft or a composer's sketch.

A handwritten musical score consisting of ten staves. The notation is dense and appears to be a complex piece, possibly for a string ensemble or a solo instrument. The first staff contains a series of rapid, slurred notes. The second staff has fewer notes, with some rests. The third staff continues the rapid notation. The fourth staff shows a similar pattern of slurred notes. The fifth staff has a few notes with stems pointing upwards. The sixth staff is a continuation of the rapid notation. The seventh staff has a few notes with stems pointing upwards. The eighth staff continues the rapid notation. The ninth staff has a few notes with stems pointing upwards. The tenth staff is mostly empty, with only a few notes at the end. The notation is written in black ink on white paper.

A handwritten musical score consisting of ten staves. The notation is written in black ink on a white background. The first seven staves contain musical notation, including notes, stems, and beams, with some staves featuring dense clusters of notes. The eighth and ninth staves are mostly empty, with only a few notes and stems visible. The tenth staff is completely empty. The notation is somewhat irregular and appears to be a draft or a personal sketch.



A handwritten musical score consisting of ten staves. The notation is dense and appears to be a complex piece of music, possibly for a string ensemble or a solo instrument. The notation includes various note values, stems, and beams, with some sections featuring rapid sixteenth-note passages. The staves are arranged in two groups of five, with a large bracket on the left side spanning all ten staves. The handwriting is somewhat hurried, with some ink bleed-through and overlapping notes. The paper shows signs of age and wear, with some smudges and a horizontal crease near the bottom.

This image shows a page of handwritten musical notation on ten staves. The notation is written in black ink on a white background. The first three staves contain a melodic line with various note values, including eighth and sixteenth notes, and rests. The fourth and fifth staves feature a more complex, dense melodic line with many beamed notes. The sixth staff is a single melodic line with a few notes and rests. The seventh and eighth staves contain a melodic line with some beaming. The ninth staff is a single melodic line with a few notes and rests. The tenth staff is empty. The notation is written in a style that appears to be a form of shorthand or a specific dialect of musical notation, possibly related to early manuscript notation or a specific regional style. The staves are connected by a horizontal line at the bottom, suggesting a continuous piece of music.

Handwritten musical notation on three staves. The top staff features a series of dense, horizontal scribbles. The middle and bottom staves contain various musical notes, including quarter notes, eighth notes, and some beamed notes, with stems pointing downwards.

Handwritten musical notation on a single staff, consisting of a series of notes with stems pointing downwards, arranged in a somewhat regular pattern.

Handwritten musical notation on a single staff, featuring notes with stems pointing downwards, interspersed with some vertical lines.

Handwritten musical notation on a single staff, showing notes with stems pointing downwards and some vertical lines.

Handwritten musical notation on a single staff, containing notes with stems pointing downwards and some vertical lines.

Handwritten musical notation on a single staff, featuring notes with stems pointing downwards and some vertical lines.

Handwritten musical notation on a single staff, showing notes with stems pointing downwards and some vertical lines.

Handwritten musical notation on a single staff, consisting of notes with stems pointing downwards and some vertical lines.

*Largo*

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, stems, beams, and slurs. The first three staves on the left are grouped together by a brace at the bottom. The fourth and fifth staves are also grouped by a brace. The sixth staff has a circled '6' below it. The seventh and eighth staves are grouped by a brace. The ninth and tenth staves are also grouped by a brace. The notation is somewhat messy and appears to be a working draft or a sketch.

A handwritten musical score consisting of ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first three staves are connected by a brace on the left. The fourth and fifth staves are also connected by a brace. The sixth, seventh, and eighth staves are connected by a brace. The ninth and tenth staves are separate. The notation includes various symbols such as vertical stems, horizontal lines, and small circles, which may represent notes, rests, or other musical elements. There are some faint markings above the first two staves that could be a key signature or time signature. The overall appearance is that of a working draft or a personal manuscript.

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and slurs. The first six staves are grouped together by a brace on the left. The seventh and eighth staves contain the tempo marking "Allo." written vertically. The final two staves are empty.

This image shows a handwritten musical score consisting of ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first three staves are connected by a brace on the left. The fourth and fifth staves are also connected by a brace. The sixth and seventh staves are connected by a brace. The eighth and ninth staves are connected by a brace. The tenth staff is a single line at the bottom. The notation includes various symbols such as vertical stems, horizontal lines, and curved marks, which could represent notes, rests, or other musical elements. The overall appearance is that of a personal or working manuscript.

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, stems, beams, and slurs. The first staff begins with a treble clef and a key signature of one flat. The notation is written in black ink on a white background. The staves are connected by a single horizontal line at the bottom. The music appears to be a single melodic line, possibly for a violin or flute. The notation is somewhat messy, with some overlapping notes and stems, suggesting it might be a working draft or a student's composition. The overall style is that of a handwritten manuscript.



The image shows a page of handwritten musical notation on ten staves. The notation is written in black ink on a white background. The first three staves contain musical notation, including notes, rests, and bar lines. The remaining seven staves are mostly blank, with some faint markings and a few scattered notes. The notation appears to be a sketch or a preliminary draft of a musical piece.

Mandolín

*mf*  $\text{♩} = 109$

La mano derecha la pajuela hacia abajo.  
(Como lo indica los 2 primeros compases)

*tenuto*  
Arpeggio hacia el puente

6 *tenuto*  
Arpeggio hacia el puente

11 *tenuto*

16 *mf* *espress.*

22 *mf* *mf*

31 *tenuto*

37 *mf* *espress.*  
*Arpeggio hacia el puente*

# Neue Reform-Schule

für die (8sätige)  
Neapolitanische-oder-Römische



von R. und E. Darpahl

# Mandolinenspielers Lieblinge

Jedes Heft Mk. 7.50

## Heft 1.

- |                                      |                                  |   |
|--------------------------------------|----------------------------------|---|
| 1. Aennchen von Tharau               | 18. Wer hat dich du schöner Wald | 37. Oesterreichisches Nationallied            |
| 2. Auf Matrosen, die Anker gelichtet | 19. Wenn's Mailüfterl' weht      | 38. Minnelied                                 |
| 3. Es kann ja nicht immer so bleiben | 20. Im Wald und auf der Heide    | 39. Schwäbisches Volkslied                    |
| 4. Es zogen drei Burschen            | 21. Ein freies Leben führen wir  | 40. Du siehst mich an                         |
| 5. Bald gras' ich am Neckar          | 22. Wiegenlied                   | 41. Die Fahnenwacht                           |
| 6. Hoch vom Dachstein                | 23. Lied v. Beethoven            | 42. Am Meer                                   |
| 7. Der rote Sarafan                  | 24. In einem kühlen Grunde       | 43. Leise flehen meine Lieder                 |
| 8. Das Dreigespann                   | 25. Noch sind die Tage der Rosen | 44. Studentenlieder                           |
| 9. Freiheit die ich meine            | 26. Der Wanderer                 | 45. Tränen der Rose                           |
| 10. Freude, schöner Götterfunken     | 27. An Alexis send' ich dich     | 46. Der Odem Gottes weht                      |
| 11. Lützows wilde Jagd               | 28. Santa Lucia                  | 47. Kennst du das Land, wo die Zitronen blühn |
| 12. Ça ça geschmauset                | 29. Die Uhr                      | 48. Guten Morgen schöne Müllerin              |
| 13. Ich hab mich ergeben             | 30. Letzte Rose                  | 49. Du trauer Stern                           |
| 14. Schöne Minka, ich muß scheiden   | 31. Nachtigall, o Nachtigall     | 50. Spinn, spinn                              |
| 15. So viel Stern am Himmel stehen   | 32. Nach Sevilla                 | 51. Abendempfindung                           |
| 16. Hans und Liesel                  | 33. Sie sollen ihn nicht haben   | 52. Ich schnitt es gern in alle Rinden ein    |
| 17. Vom hoh'n Olymp                  | 34. Der Zigeunerknabe im Norden  | 53. Minnelied                                 |
|                                      | 35. Ça ira                       | 54. Es fiel ein Reif                          |
|                                      | 36. Polnisches Lied              |   |

## Heft 2.

- |  |   |
|--|---|
| 1. Lorelei-Rhein-Klänge, Walzer . . . . . Joh. Strauß                          | 16. Frauenherz, Mazurka . . . . . Joh. Strauß     |
| 2. Hochzeitsmarsch aus „Sommer-<br>nachtstraum“ . . . . . Mendelssohn-Bartoldy | 17. Donaulieder, Walzer . . . . . Joh. Strauß     |
| 3. Böhmisches Polka  | 18. Madel kämm' Dich, putz Dich, Rheinländer      |
| 4. Donauwellen, Walzer . . . . . Ivanovici                                     | 19. Türkischer Marsch . . . . . Beethoven         |
| 5. Radetzky-Marsch . . . . . Joh. Strauß                                       | 20. Marien-Walzer . . . . . Lanner                |
| 6. Trauer-Marsch . . . . . Chopin  | 21. Quadrille (Contretanz) . . . . . H. Zehr      |
| 7. Schönbrunner Walzer . . . . . Lanner  | 22. Torgauer Marsch                               |
| 8. Türkischer Marsch . . . . . Mozart  | 23. Die Werher, Walzer . . . . . Lanner           |
| 9. Pesther Walzer . . . . . Lanner   | 24. Annen-Polka . . . . . Joh. Strauß             |
| 10. Marsch aus „Judas Maccabäus“ . . . . . Händel                              | 25. Marsch . . . . . C. M. v. Weber               |
| 11. Dorfschwalben aus Oesterreich, Walzer Joh. Strauß                          | 26. Rheinländer                                   |
| 12. Polka . . . . . Labitzky   | 27. Philomelen-Walzer . . . . . Strauß            |
| 13. Hoffnungsstrahlen, Walzer . . . . . Laun                                   | 28. Abendsterne, Walzer . . . . . Lanner          |
| 14. La Paloma, Walzer . . . . . Yradier  | 29. Sorgenbrecher-Walzer . . . . . Strauß         |
| 15. Hohenfriedberger Marsch  | 30. Zigeuner-Marsch aus „Preciosa“ C. M. v. Weber |
|  | 31. Venetianer-Galopp . . . . . Strauß            |

# Neue Reform-Schule



für die (8saitige)  
Neapolitanische oder Römische

## MANDOLINE

zum Selbstunterricht  
wie zur Hand des Lehrers

von

# R. & E. Vorpahl.

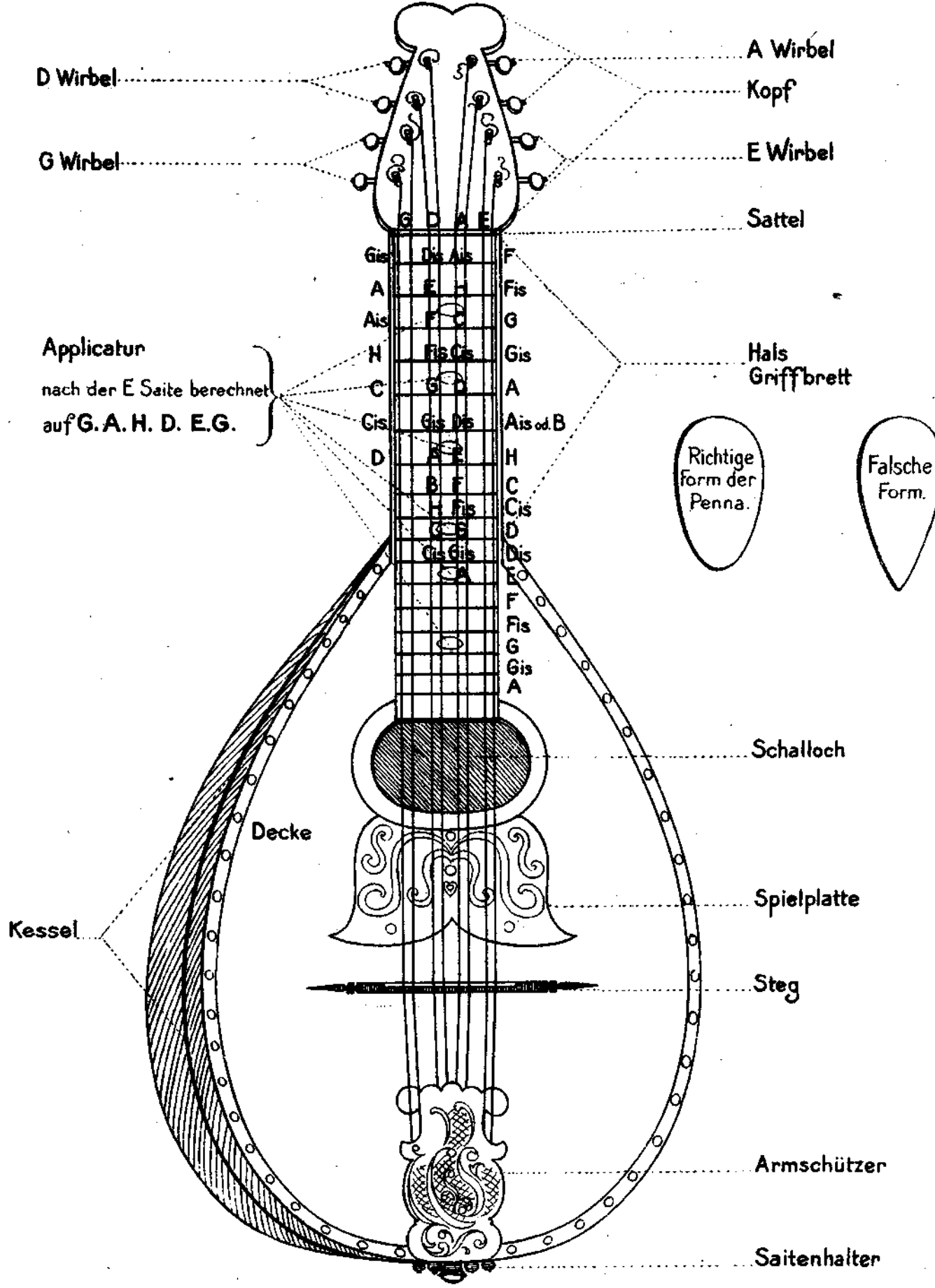
Lehrer des Mandolinen- u. Gitarre-Spiels.



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Bunde: 0 1 2 3 4 5 0 1 2 3 4 5 0 1 2 3 4 5

*g* Saite: *g* *gis* *as* *a* *ais* *b* *h* *his* *c* *cis* *des* *d* *dis* *es* *e* *eis* *f* *fis* *ges* *g* *gis* *as* *a* *ais* *b* *h* *his* *c* *cis* *des* *d* *dis* *es*

*d* Saite: *d* *dis* *es* *e* *eis* *f* *fis* *ges* *g* *gis* *as* *a* *ais* *b* *h* *his* *c* *cis* *des* *d* *dis* *es* *e* *eis* *f* *fis* *ges* *g* *gis* *as* *a*

*a* Saite: *a* *ais* *b* *h* *his* *c* *cis* *des* *d* *dis* *es* *e* *eis* *f* *fis* *ges* *g* *gis* *as* *a*

*e* Saite: *e* *eis* *f* *fis* *ges* *g* *gis* *as* *a* *ais* *b* *h* *his* *c* *cis* *des* *d* *dis* *es* *e* *eis* *f* *fis* *ges* *g* *gis* *as* *a*

# Vorwort.

---

Das vorliegende Werkchen ist die Frucht reicher Erfahrungen in meiner vieljährigen Tätigkeit als Lehrer der Mandoline.

In erster Linie soll es dem Lernenden eine kurze und wirklich praktische Anleitung geben, das Instrument in verhältnismässig kurzer Zeit richtig spielen und später beherrschen zu lernen, dann aber bietet es auch dem Lehrer geeignetes Material, mit dem er immer Erfolge erzielen wird.

Die Mandoline wird ja im allgemeinen von dem Standpunkt der höheren Musik als ein nicht vollkommenes Instrument angesehen, den Grund zu dieser Ansicht kann man hauptsächlich wohl darin suchen, dass der grösste Teil der Mandolinenspieler nicht weiss, wie er das Instrument zu behandeln hat. Daraus ist ihm aber wohl kaum ein Vorwurf zu machen, denn direkte Lehrer dieses Instrumentes giebt es nicht überall, und aus den bisher erschienenen Schulen ist die eigentliche Behandlungsweise des Instrumentes nicht zu ersehen.

Es kommt sehr wohl auf eine richtige Lage der rechten Hand an, auf die richtige Anwendung von Tremolo und Staccato, um der Mandoline einen wirklichen Ton zu entlocken: denn meistens hört man nur ein dünnes Zirp, Zirp, und das berechtigt allerdings den Musiker, die Behauptung aufzustellen, die Mandoline sei kein Instrument.

Die Mandoline kann, richtig behandelt, ebenso ihren Standpunkt als musikalisches Instrument behaupten, wie die Geige, das Cello etc. Allerdings muss jedes Instrument im Rahmen seiner Leistungsfähigkeit bleiben, man darf auf der Mandoline nicht ein Beethoven-Konzert oder die Tannhäuser-Ouverture spielen wollen, ebensowenig wie man ein schwieriges Violin-Konzert auf dem Contrabaß spielen wird.

Es ist nun auch nicht unbeachtet zu lassen, dass das Mandolinen-Spiel ebenso eine gewisse Zeit des Studiums erfordert, wie jedes andere Instrument, denn nicht gleich jeder Geiger oder Zitherspieler kann sofort auch Mandoline spielen, weil sein Instrument ebenfalls Quintenstimmung hat. Die rechte Hand erfordert eine monatelange Übung, genau wie der Bogenstrich beim Geiger.

In vorliegendem Werke habe ich nun durch genaue Anweisungen und Erklärungen sowohl in Bezug auf die rechte Hand, als auch auf die Fingersätze bei jeder Übung genau angegeben, wie sich der Lernende zu verhalten hat. Ich will nicht mit Etüden langweilen, die wohl sehr nützlich sind, aber in den meisten Fällen doch nicht gespielt werden, sondern gebe von Anfang an gleich kleine Piècen, durch diese soll der Lernende sich Notenkenntnis und Takt aneignen. Das takt-

mäßige Spiel ist der wunde Punkt, an dem fast alle Dilettanten, die nicht durch einen gründlichen Musikunterricht geschult sind, kränken. Diesen Punkt berühre ich in vorliegendem Werke ganz besonders, indem ich durch eine genaue Angabe der Art des Zählens dem Lernenden sage, wie er sich einer Taktfigur, die ihm unklar ist, gegenüber zu verhalten hat. Es wird wohl mancher Musiker spöttisch darüber lächeln, aber ich habe es in den vielen Jahren meiner Unterrichtstätigkeit erfahren, wie wichtig es ist, wenn der Anfänger weiß, wie er zu zählen hat, um das rhythmische Gefühl, das den meisten Menschen von Natur gegeben ist, an den vorgeschriebenen Takt zu binden.

Möge meine Absicht, der Mandoline immer neue Freunde zu gewinnen, in weitestem Maße sich verwirklichen, dann werde ich für meine Mühe mich reich entschädigt finden!

Ich bin übrigens gern bereit, jedem über etwaige Unklarheiten brieflich oder mündlich Auskunft zu erteilen.

Berlin W, im Oktober 1902.

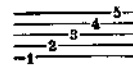
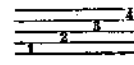
**Reinhold Vorpahl.**




# Erster Abschnitt.


## Die Anfangsgründe der Musik.

Wie in der Sprache die Buchstaben, so dienen in der Musik Zeichen oder Figuren, bekannt unter dem Namen Noten, zur Darstellung der Töne. Für jeden Ton ist ein besonderes Zeichen notwendig, um Wert, Höhe oder Tiefe desselben feststellen zu können. Fünf parallel laufende Linien, auf und zwischen welche die Noten gesetzt werden, bilden den Notenplan oder das Notensystem. Letzteres wird durch kleine Neben- oder Hilfslinien ergänzt für die Noten über und unter dem Notenplane.

a) Linien  b) Zwischenräume 






Die Noten auf den Linien heißen: 

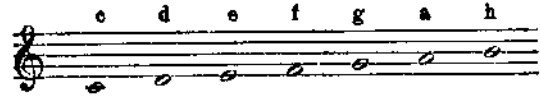
Die Noten in den Zwischenräumen heißen: 


Die Noten auf und zwischen den Hilfslinien heißen: 

Die Reihenfolge der Noten ist:

Die Benennung der Noten hängt von dem Schlüssel ab, der sich stets am Anfang einer Notenzeile befindet. Solcher Schlüssel gibt es drei, und zwar 1. den Violin- oder G-Schlüssel , 2. den Baß- oder F-Schlüssel , 3. den C-Schlüssel . Die Noten der Mandoline schreibt man nur im Violin-Schlüssel.

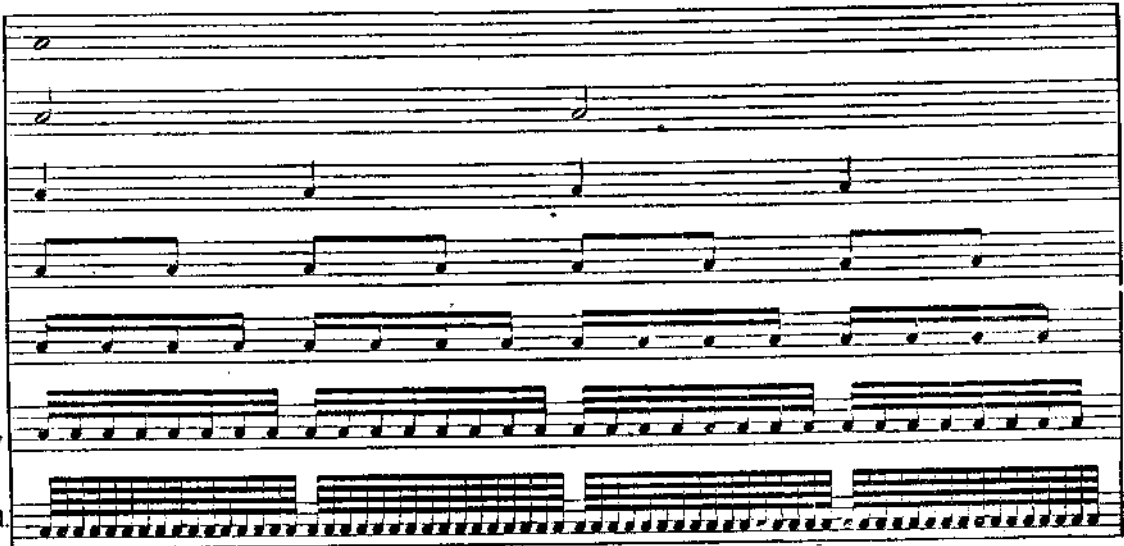
Es gibt sieben Töne, von welchen alle anderen abgeleitet werden; diese heißen also:



(In Frankreich, Italien, Rußland etc. bezeichnet man sie: do oder ut, ré, mi, fa, sol, la, si.) Als nächster Ton folgt wieder  und nun wiederholen sich die Bezeichnungen in derselben Reihenfolge — wie vorher — bis zu den höchsten Tönen.

Den Umfang von acht Tönen — z. B. von  bis  oder von  bis  — nennt man eine Oktave.

Welche Gestalt die Noten erhalten, um deren Dauer oder Wert anzugeben, ist aus nachstehender Zusammenstellung leicht ersichtlich.

Die ganze Note,	
oder	
2 halbe Noten,	
oder	
4 Viertel,	
oder	
8 Achtel,	
oder	
16 Sechzehntel,	
oder	
32 Zweiundreißigstel,	
oder	
64 Vierundsechzigstel	

Die in einem Tonstück vorkommenden Pausen werden durch verschiedene Zeichen ausgedrückt, je nach der vorgeschriebenen Dauer der Pause; folglich hat eine ganze Pause den Wert der ganzen Note, die halbe Pause gilt so viel als eine halbe Note u. s. w. Beispiel:

Ganze Pause. Halbe Pause. Viertel Pause. Achtel Pause. 16-tel Pause. 32-stel Pause. 64-stel Pause.

Bemerkt sei noch, daß bei einer Pause von der Dauer mehrerer Takte die Zahl der letzteren angegeben wird; z. B.

4 8

Die Verbindung mehrerer Noten, von denen keine besonders abgestoßen werden soll, geschieht durch einen Bogen, den man von Kopf zu Kopf der zu verbindenden Töne setzt.

Ein Punkt hinter einer Note oder Pause erhöht den Wert derselben um die Hälfte. Fügt man dem ersten Punkt einen zweiten hinzu, so wird die Note oder Pause noch um die Hälfte vom Werte des ersten Punktes verlängert. (S. Beispiel.)

Außer dem Violinechlüssel ist jeder Komposition zu Anfang die Tonart, (siehe Tonleiter und Tonart); Taktart und das Tempo oder Zeitmaß vorgeschrieben;

z. B. *Allegro.*

Folgende Taktarten sind die gebräuchlichsten:

Zwei-Viertel-Takt. Drei-Viertel-Takt. Vier-Viertel-Takt.

Sechs-Viertel-Takt. Drei-Halbe-Takt. Drei-Achtel-Takt.

Sechs-Achtel-Takt. Neun-Achtel-Takt. Zwölf-Achtel-Takt.

Sehr selten vorkommende Taktarten sind:

Fünf-Viertel-Takt. Fünf-Achtel-Takt.

Während ein # (Kreuz) vor einer Note dieselbe um einen halben Ton erhöht, erniedrigt das ♭ (Be) diese um einen halben Ton. Das × (Doppel-Kreuz) und ♭♭ (Doppel-Be) erhöht resp. erniedrigt eine Note um einen ganzen Ton.

Ein Kreuz oder Be gilt für die Note, vor der es steht, bis zu Ende des Taktes, wenn nicht durch das □ (Quadrat) oder Auflösungszeichen die Gültigkeit des Kreuzes oder Be schon früher aufgehoben werden soll. Alle diese Zeichen, welche zur Erhöhung oder Erniedrigung der Noten dienen, sowie das Quadrat, führen den Namen: Versetzungszeichen.

Kreuze oder Be am Anfange eines Musikstückes gelten — wenn nicht eine Änderung vorgeschrieben steht — für die ganze Dauer des Stückes.

In dem folgenden Beispiele findet der Schüler über jeder Note den durch das Versetzungszeichen veränderten Namen derselben.

cis dis eis fis gis ais his cis  
 cisis disis eisis fisis gisis aisis hisis cisis  
 (Doppelcis) (Doppeldis) (Doppeleis) (Doppelfis) (Doppelgis) (Doppelais) (Doppelhis) (Doppelcis)

ces des es fes ges as be ces  
 ceses deses eses feses geses ases bebes ceses  
 (Doppelces) (Doppeldes) (Doppeles) (Doppelfes) (Doppelges) (Doppelas) (Doppelbe) (Doppelces)

Jede Note — unabhängig von ihrem Werte — kann in drei gleiche Teile zerlegt werden: die ganze Note in drei halbe, die halbe in drei Viertel, die Viertelnote wieder in drei Achtel u. s. w. Trotzdem darf aber die Ausführung nicht mehr Zeit in Anspruch nehmen, als wenn die ganze Note aus zwei halben, oder die Halbe aus zwei Vierteln besteht. Diese Figur von drei Noten nennt man eine Triole und versieht

sie mit einer 3, welche über oder unter die Triole gesetzt wird.



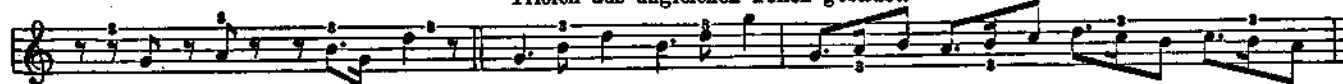
Wieder Schüler aus dem folgenden Beispiele ersieht, werden auch Triolen aus ungleichen Teilen oder solche, die zum Teil aus Pausen bestehen, gebildet. Beispiel:

Triolen aus zwei Noten bestehend.

Triolen mit Pausen.



Triolen aus ungleichen Teilen gebildet.



Den Abstand zwischen zwei oder mehreren Tönen voneinander nennt man Intervall. Die kleinste Entfernung von einem Tone zum andern wird ein halber Ton genannt. Folgende Zeichen dienen dazu, die Wiederholung einzelner Takte oder größerer Abschnitte anzuzeigen; diese, sowie noch andere in der Musik gebräuchliche Zeichen und Kunstwörter, die hier wiedergegeben sind, muß jeder Schüler genau kennen.

Die Fermate oder der Halt  $\frown$  ist ein Ruhepunkt, welcher bedeutet, daß die Note oder Pause, über oder unter der dieses Zeichen steht, länger ausgehalten werden soll, als es ihre vorgeschriebene Dauer erfordert. Ein Halt auf dem Taktstrich zeigt an, daß hier plötzlich eine Pause eintritt. Es bleibt dem guten Geschmack des Spielers überlassen, wie weit die Dauer einer Fermate auszudehnen ist. Das Wieder-

holungszeichen  $\parallel$ : oder  $\parallel$  steht am Anfang und Ende des Teils, welcher wiederholt werden soll. Beginnt die Wiederholung mit Anfang des Stückes, so ist das erste Zeichen nicht notwendig. Die Wiederholung eines oder zweier Takte kann in der Schreibweise dadurch ausgedrückt werden, daß über die betreffenden Takte das Wort „bis“ gesetzt wird. Hierzu bedient man sich einer Klammer zur Orientierung, welche Takte zu wiederholen sind. Das Zeichen  $\diagup$  setzt man, wenn ein Takt einmal oder öfter repetiert wird, während die Wiederholung zweier Takte, die hintereinander folgen, durch das Zeichen  $\boxed{\diagup}$  angegeben werden kann. Beispiele:



*D. C.* — die Abkürzung für *Da Capo* (von vorn) — deutet an, daß der Satz nochmals vom Anfang gespielt werden soll. *D. C. al*  $\frown$  heißt: von vorn bis zum Zeichen  $\frown$ . Die Wiederholung von einer bestimmten Stelle an wird durch die Bezeichnung *Dal segno* — abgekürzt *D. S.* oder  $\text{S}$  (vom Zeichen an) — kenntlich gemacht.

Die höchsten Noten schreibt man zuweilen eine Oktave tiefer und versieht sie mit dem Zeichen  $8$ ~~~~~ $\flat$ , welches anzeigt, daß diese Noten eine Oktave höher gespielt werden müssen, als sie geschrieben stehen, und zwar so weit, wie die Wellenlinie reicht.

Man unterscheidet zwei Tonarten: die Dur- (harte) und die Moll- (weiche) Tonart. Letztere tritt in zwei Arten auf, nämlich als melodische und harmonische Molltonleiter.

Auf jeden Ton des Tonsystems können Dur- und

Molltonleiter gebildet werden, folglich so viele, als Töne in einer Oktave liegen. Die stufenweise Folge dieser Töne innerhalb einer Oktave bildet eine Tonleiter (Skala). Die Stufen einer Tonleiter heißen, vom Grundton aufwärts gezählt:

1. Stufe: Prime oder Tonika.
2. „ Sekunde.
3. „ Terz.
4. „ Quarte, Unterdominante.
5. „ Quinte, (Ober-) Dominante.
6. „ Sexte.
7. „ Septime, Leitton.
8. „ Oktave.

Die Dur-Tonleiter enthält fünf ganze und zwei halbe Töne; ebenso die melodische Moll-Tonleiter. Diese hat die Halbtöne aufwärts von der zweiten zur dritten und siebenten zur achten, abwärts von der

sechsten zur fünften und dritten zur zweiten Stufe. Während die melodische Moll-Tonleiter im Aufsteigen von der Vorzeichnung abweicht und die sechste und siebente Stufe um je einen halben Ton erhöht werden muß, wird im Absteigen die Erhöhung dieser beiden Stufen wieder aufgehoben.

Bei der harmonischen Moll-Tonleiter befindet sich im Auf- und Absteigen zwischen der sechsten und siebenten resp. siebenten und sechsten Stufe eine Entfernung von drei halben Tönen; die Halbtöne dieser

Tonleiter liegen aufwärts zwischen der zweiten und dritten und fünften und sechsten, abwärts zwischen der achten und siebenten, sechsten und fünften, sowie dritten und zweiten Stufe.

Sowohl die Dur-, als auch die harmonische Moll-Tonleiter ist im Auf- und Absteigen vollständig gleich. Aus jeder Dur-Tonleiter kann eine gleichnamige harmonische Moll-Tonleiter gebildet werden, wenn die dritte und sechste Stufe je um einen halben Ton erniedrigt wird; z. B.

1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton | 1 Ton

C-dur-Tonleiter.

1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton<sup>3/2</sup> | Töne<sup>1/2</sup> | Ton<sup>1/2</sup> | Ton<sup>3/2</sup> | Töne<sup>1/2</sup> | Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton

C-moll-Tonleiter harmonisch.

1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton

C-moll-Tonleiter melodisch.

Jede Dur- und Moll-Tonleiter hat ihre Benennung nach dem Grundton derselben. Die chromatische Tonleiter ist eine in halben Tönen auf- und absteigende Skala.

## Alphabetisches Verzeichnis der gebräuchlichsten italienischen Vortragswörter,

welche vom Komponisten vorgeschrieben werden, um Zeitmaß, Stärkegrad und den allgemeinen Vortrag eines Musikstückes zu bestimmen.

*Accelerando (accel.)* beschleunigend.  
*Adagio* langsam.  
*Adagio assai, di molto, pesante* sehr langsam, gewichtig, schleppend.  
*Ad libitum (ad lib.)* nach Belieben oder Willkür.  
*Affabile* freundlich, gefällig, angenehm.  
*Affettuoso* gefühlvoll.  
*Allegretto* rasch vorwärts eilend.  
*Agitato* unruhig, bewegt.  
*Alla Breve* nach kurzer Art.  
*Allargando* breiter werdend.  
*Allegretto* etwas rasch.  
*Allegro (Allo)* rasch, lebhaft.  
*Allegro assai* oder *di molto* sehr hurtig, rasch.  
*Allegro con fuoco* lebhaft, mit Feuer.  
*Allegro furioso* leidenschaftlich, stürmisch.  
*Allegro giusto* angemessen schnelles Zeitmaß.  
*Allegro ma non troppo* nicht zu rasch.  
*Allegromaezoso* majestätisches *Allegro*.  
*Allegro moderato* mäßig lebhaft.  
*Andante* gehend, schrittmäßig.  
*Andantino* ein wenig lebhafter als *Andante*.  
*Animato* belebt frisch.  
*Appassionato* leidenschaftlich.  
*Assai* sehr.

*A tempo* im früheren Zeitmaß.  
*Attacca* gleich weiter.  
*Brillante* glänzend.  
*Brio, brioso* Feuer, feurig.  
*Burlesco* scherzend, possenhaft.  
*Calando (cal.)* abnehmend.  
*Cantabile* singend.  
*Capriccioso* neckisch, launisch.  
*Coda* Anhang, Schlußsatz.  
*Colla parte* mit der Hauptstimme.  
*Commodo* bequem, gemächlich.  
*Con* mit.  
*Con bravura* mit Mut.  
*Con espressione* mit Ausdruck.  
*Con fuoco* mit Feuer.  
*Con moto* mit Bewegung.  
*Con spirito* mit Geist.  
*Crescendo* — (*cresc.*) immer stärker werdend.  
*Deciso* bestimmt.  
*Declamando* mit ausdrucksvollem Vortrag  
*Decrescendo* — (*decresc.*) abnehmen.  
*Diminuendo (dim.)* schwächer werdend.  
*Dolce, dolcissimo* lieblich, sehr zart.  
*Dolento, doloroso* klagend.  
*Energico* bestimmt.  
*Espressivo* ausdrucksvoll.  
*Finale* Schlußstück.  
*Forte (f)* stark.  
*Fortissimo (ff)* sehr stark.

*Forza, con tutta Forza* Kraft, mit aller Kraft.  
*Furioso* wütend, rasend.  
*Giocoso* scherzhaft, tändelnd.  
*Grave* schwer, ernst.  
*Grazioso* anmutig, zierlich.  
*Lagrimoso, lamentabile* wehklagend, traurig.  
*Larghetto* etwas bewegter als *Largo*.  
*Largo* breit, gedehnt.  
*Largo ma non troppo* nicht zu langsam.  
*Legato* gebunden.  
*Leggiero (legg.)* leicht ungezwungen.  
*Lento* langsam.  
*L'istesso tempo* dasselbe Zeitmaß.  
*Maestoso* majestätisch, erhaben.  
*Maggiore (franz. majeure)* Dur (harte Tonart).  
*Marcato (marc.)* > hervorgehoben.  
*Marciale* marschmäßig.  
*Même mouvement (franz.)* dasselbe Zeitmaß.  
*Meno* weniger.  
*Mezza voce* mit halber Stimme.  
*Minore (franz. mineur)* Moll (weiche Tonart).  
*Moderato* gemäßigt.  
*Molto, di molto* sehr viel.  
*Morendo* sterbend.  
*Mosso, più mosso* bewegt, bewegter.  
*Ossia* oder.

*Patetico* erhaben, feierlich.  
*Pesante* schwerfällig.  
*Piacere* Belieben.  
*Piano* (*p*) schwach, leise.  
*Pianissimo* (*pp*) noch schwächer als *piano*.  
*Più, più forte* mehr, stärker.  
*Plus vite* (franz.) viel schneller.  
*Poco à poco* nach und nach.  
*Portamento* getragen.  
*Presto, prestissimo* schnell, im schnellsten Tempo.  
*Quasi Andante* fast Andante.  
*Rallentando* (*rall.*) zögernd, allmählich langsamer.  
*Recitativo* (*Rec.*) die erzählende Art.  
*Religioso* andächtig, feierlich.

*Rinforzando* (*rfz*) verstärkt.  
*Risoluta* entschlossen, mit kräftigem Vortrag.  
*Ritardando, ritenuto* (*rit., riten.*) zurückhaltend, zögernd.  
*Rubato* im willkürlichen Tempo.  
*Scherzando, scherzoso* tändelnd, scherzend.  
*Sempre* immer.  
*Senza* ohne.  
*Serioso* ernsthaft.  
*Sforzato* (*sfz*) verstärkt, hervorgehoben.  
*Simile* auf ähnliche Weise wie bisher.  
*Smorzando* (*smorz.*) verlöschend, hinsterbend.  
*Solo* allein.

*Sonore* klangreich, schallend.  
*Sostenuto* (*sosten.*) ausgehalten.  
*Staccato* (*stacc.*) abgestoßen.  
*Stringendo* (*string.*) *stretto* eilend, schneller.  
*Subito* plötzlich.  
*Tempo, Tempo primo* Zeitmaß, erstes Zeitmaß.  
*Tenuto* (*ten.*) ausgehalten, getragen.  
*Tranquillo* ruhig, gelassen.  
*Troppo* zu viel, zu sehr.  
*Tutti* alle.  
*Veloce, velocissimo* geschwind, sehr geschwind.  
*Vivace, vivacissimo* lebhaft, sehr lebhaft.  
*Vivo* lebhaft, lebendig.  
*Volti subito* (*V. S.*) schnell umwenden.

Von weiteren theoretischen Erklärungen sehe ich jetzt ab, und bringe die nötigen Erläuterungen jedesmal dort, wo der Anfänger sich über irgend etwas im Unklaren sein könnte. Ich habe es in den meisten Fällen bemerkt, dass Anfänger die theoretischen Erklärungen absolut nicht angesehen haben, obwohl dies sehr wichtig ist, und empfehle ich jedem einzelnen, der nicht musikalisch vorgebildet ist, sich dieses Kapitel mehrmals durchzulesen, hauptsächlich dann, wenn er bereits einige Wochen spielt. Gerade dem Anfänger, der auf sich selbst angewiesen ist, werden sich nach Verlauf einiger Wochen verschiedene Fragen aufdrängen, deren Beantwortung er in den meisten Fällen durch das Studium der theoretischen Erklärungen findet.

## Zweiter Abschnitt.

### Die Mandoline.

Die Mandoline ist mit 8 Saiten bespannt, von denen je 2 unisono, d. h. gleichklingend, gestimmt werden und zwar G D A E. Das G ist die tiefste, das E die höchste Saite. A- und E-Saiten sind freie Stahlsaiten, G und D übersponnen. Der Körper der Mandoline besteht aus dem Kessel oder der Muschel, der Decke mit dem Schalloch und der Spielplatte, auf der Decke liegend der Steg, über den die Saiten hinweglaufen. An dem Körper der Mandoline sitzt der Hals mit darauf liegendem Griffbrett. Die in das Griffbrett eingefügten Metallstäbchen nennt man Bünde. An dem Kopf des Instrumentes ist die Mechanik angebracht, durch welche das Stimmen bewerkstelligt wird. Auf dem Griffbrett befinden sich bei den meisten Mandolinen kleine Abzeichen aus Perlmutter, man nennt diese die Applikatur. Die Applikatur ist sehr wichtig, und wo sich eine solche nicht befindet, ergänze man sie durch kleine Papierstückchen, die man mit Gummi arabicum aufkleben kann, und zwar auf den 3., 5., 7., 10. und 12. Zwischenraum, vom Kopf an gerechnet. Man richte sich hierbei nach der erläuternden Zeichnung der Mandoline.

Gespielt wird die Mandoline mit einem Plättchen aus Schildpatt, genannt Penna oder Plektron. Man kann nur Schildpatt hierzu verwenden, nicht, wie oft geschrieben wird, Kirschbaumrinde, Horn oder Elfenbein. Kirschbaumrinde ist für die Mailänder, d. h. darmsaitige Mandoline, und Horn oder Elfenbein ist gar nicht zu verwenden. Dieses Schildpattplättchen

darf nicht, wie leider die Unsitte herrscht, weich und biegsam, etwa wie ein Postkartenkarton, sondern es muß vollständig fest sein, so daß es sich nur ganz wenig biegen läßt. Die weichen Platten sind zu verwerfen, denn der damit erzeugte Ton wird immer unangenehm und klimpernd sein.

Die Beschaffenheit der Platte ist eine große Hauptsache für den Anfänger, denn die Platte ist dem Mandolinisten das, was dem Geiger der Bogen, dem Bläser das Mundstück ist.

Das Plättchen sei 2—2 $\frac{1}{2}$  cm lang, man richte sich nach der Form, die ich vorgezeichnet habe; zu kleine, wie auch jede andere Form, als da sind dreieckig, dreiteilig u. s. w., sind nicht zu gebrauchen. Ferner mache ich noch darauf aufmerksam, daß kein Plektron, das man kauft, fertig zum Gebrauch ist, der Spieler muß sich dasselbe immer erst zurichten, und verfähre dabei folgendermaßen: Man nehme ein Stückchen feines Schmirgel- oder Glaspapier, noch besser -Leinen, und reibe darauf die Spitze des Plektrons ab, bis dieselbe vollständig oval ist, wie ich vorgezeichnet habe, dann reibe man den abgeschliffenen Teil des Plättchens auf einem Stück harten Leders oder glatten Holzes so lange, bis derselbe blank und ohne jeden sichtbaren Riß oder irgend welche Unebenheit ist. Jedes auch nur kleinste Rißchen giebt einen kratzenden Ton. Man achte also auf die Beschaffenheit der Platten ganz besonders, eine spitze oder weiche Platte wird nur ein Unkundiger verwerten.

## Die Haltung des Spielers.

Die Mandoline darf zuerst nur in sitzender Stellung gespielt werden, und zwar lege man den rechten Fuß über den linken, nicht umgekehrt, wie es oft gern gemacht wird, denn das Instrument bekommt dadurch eine falsche Lage. Wenn dem Spieler der Fuß einschläft, oder die Stellung ihm un bequem ist, dann setze man den rechten Fuß auf eine Fußbank oder dergleichen, dies ist namentlich Damen zu empfehlen.

Man nehme die Mandoline so in den Schoß, das dieselbe von dem rechten Oberschenkel, Leib und rechten Unterarm so fest gehalten werden kann, daß die linke Hand das Instrument nicht zu halten braucht. Die rechte Hand halte man halb geschlossen, ungefähr in der Weise, als ob man schreiben wolle, und fasse dabei die Penna zwischen Daumen und Zeigefinger so, daß ein Drittel derselben, d. h. die Spitze, frei ist. Der Daumen darf nicht gekrümmt werden, sondern muß vollständig grade liegen, gleichfalls darf die Penna mit haltende Zeigefinger dieselbe nicht mit der inneren Fleischseite halten, sondern mit der linken Seite des ersten Gliedes, so daß also gewissermaßen die linke Seite des Fingernagels die Penna hält. Es ist die Haltung der Penna eine äußerst wichtige und die größte Hauptsache für ein wohlklingendes Spiel, denn eine falsche Lage des Zeigefingers oder ein gekrümmter Daumen geben sofort der Penna eine verkehrte Lage, und der Ton wird, namentlich beim Tremolo, immer ein unangenehm kratzender sein.

Die genaue Haltung der Penna ist auch aus beigegebener Zeichnung zu ersehen.

Den rechten Unterarm lege man so auf die Mandoline, daß man mit der Penna die Saiten über

der Schallochöffnung anschlagen kann, und daß die Nagelfläche des kleinen Fingers auf der Spielplatte (auf der Decke) ruhen kann. Die Hand muß bei der Auf- und Abwärtsbewegung durch den kleinen Finger gestützt sein, dieser laufe bei den Bewegungen, die die Hand macht, mit, und darf er die Platte nicht verlassen. Dabei darf das Handgelenk nicht auf der Decke aufliegen, sondern muß so eingebogen sein, daß man bequem darunter hinwegsehen kann.

Wenn dies dem Anfänger schwer fällt, mache er sich ein kleines Papierkissen in der Größe einer schwedischen Zündholzschachtel und lege sich dasselbe unter das Handgelenk so auf die Mandoline, daß die Hand sich leicht hin- und herbewegen kann; man achte aber darauf, daß der gekrümmte kleine Finger auf der Spielplatte aufliegt, damit die Hand daran eine Stütze hat.

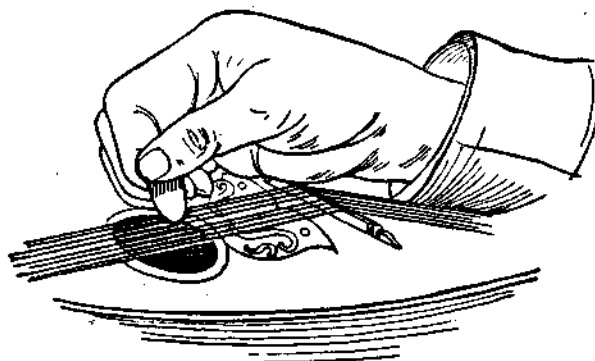
Ich erwähne dies nochmals, weil es die größte Hauptbedingung zum vollendeten Spiel ist. Eine lose in der Luft hängende Hand ist durchaus falsch, bei solcher wird der Ton niemals ein voller und abgerundeter sein. Die linke Hand fasse den Hals des Instrumentes unmittelbar am Sattel und zwar so, daß Hals und Handgelenk einen rechten Winkel bilden. Auch darf die Hand nicht den Hals festhalten, derselbe liege leicht zwischen Daumen und Zeigefinger auf, damit die Hand bequem auf- und abwärts gleiten kann.

Diese Anweisungen über die Handhabung der Mandoline empfehle ich jedem Unkundigen genau durchzulesen, vor allen Dingen auch denjenigen, die durch falsche Anleitung oder schlechte Gewöhnung eine unrichtige Lage der rechten Hand haben.

## Das Stimmen der Mandoline.

Man stimme die A-Saiten nach einer Stimmgabel, Stimmpeife oder, wenn möglich, nach dem Klavier.

Zuerst stimme man die eine Saite genau ein und nach derselben die andern. Sodann drücke man mit einem Finger der linken Hand auf den 7. Bund der A-Saiten, man hat alsdann den Ton E und stimme hiernach die freien E-Saiten. Ebenso drücke man die D-Saiten auf dem 7. Bund, dieser Ton A muß mit dem Ton A der bereits gestimmten A-Saiten korrespondieren.



Handlage beim Spiel.

Man nehme zum Stimmen die Mandoline in der beschriebenen richtigen Spielhaltung in den Schoß und schlage mit der Penna eine Saite nach der anderen abwärts an (nicht aufwärts zupfen), während die linke Hand die Wirbel drehe. Es ist das Stimmen jedoch immer eine Sache des feinen Gehörs, und kann ich dem Anfänger, der noch nicht musikalisch gebildet ist, nurempfehlen, sich zuerst das Instru-

ment von irgend einem Kundigen (Geiger u. s. w.) stimmen zu lassen.

## 1. Lektion.

Wie bereits erwähnt, hat die Mandoline die Saiten G, D, A, E.



Man sieht also aus dem vorstehenden Schema, daß auf jeder Saite 4 Töne liegen; den ersten bringt die freie Saite, während die anderen 3 Töne durch das Auflegen der Finger erzeugt werden. Der fünfte Ton ist dann wieder der Ton der nächsten freien Saite, deshalb sagt man, die Mandoline ist in Quinten gestimmt. Man versteht unter 1. Finger den Zeigefinger, 2. den Mittel-, 3. den Ringfinger und 4. den kleinen Finger.

Ich bringe hier noch einmal die Stammtöneleiter C-dur in Erinnerung.



Der Lernende nehme die vorgeschriebene Stellung ein (rechten Fuß über den linken) und schlage mit der Penna die freie D-Saite an, zuerst von oben nach unten, d. h. abwärts  $\Lambda$ , und die zweite Note von unten nach oben, d. h. aufwärts  $\Upsilon$ , ebenso die 3. und 4. Note D. Man übe die Anschläge mehrere Male, jedesmal viermal auf- und abwärts, achte aber darauf, dass der kleine Finger der rechten Hand nicht die Spielplatte verlasse. Die Hand ruhe beim Spiel auf dem gebogenen kleinen Finger. Ich erwähne dies als größte Hauptsache beim Lernen immer wieder. Nachdem man das D regelmäßig viermal auf- und abwärts geschlagen, setzt man den 1. Finger (Zeigefinger) auf den 2. Bund (von D—E ist ein ganzer Ton), 4maliger Anschlag. Die nächste Note heißt, durch das Kreuz erhöht, Fis. Von E—Fis ist ein ganzer Ton, folglich nehme ich den 4. Bund mit dem 2. Finger. Von Fis bis G ist nun ein halber Ton geworden, und setze man den 3. Finger auf den 5. Bund. Diese 4 Töne D E Fis G sind erst mehrere Male zu üben, vor- und rückwärts, jedesmal vier regelmäßige Anschläge auf- und abwärts. Sodann spiele man die Tonleiter aufwärts weiter. Nach dem G mit dem 3. Finger auf der D-Saite kommt die freie A-Saite, das H mit dem 1. Finger auf dem 2. Bund (von A—H ein ganzer Ton), das Cis mit dem 2. Finger auf dem 4. Bund

Der Lernende präge also seinem Gedächtnis fest ein: von E—F und von H—C sind halbe Töne, alle anderen sind ganze Töne. Man hat demnach bei halben Tönen den gleich nebenbei liegenden Bund zu greifen, während bei ganzen Tönen ein Bund übersprungen werden muß.

Diese C-dur-Tonleiter soll aber noch nicht gespielt werden, ich habe dieselbe nur noch einmal zur Erläuterung des jetzt Folgenden gebracht.

Wir beginnen mit dem Spielen von Tonleitern, und fangen zuerst, der leichteren Faßlichkeit wegen, mit freien Saiten an, also mit der D-dur-Tonleiter:

(von H—Cis ein ganzer Ton), und den Schlußton dieser Tonleiter, das D mit dem 3. Finger auf dem 5. Bund (von Cis—D ein halber Ton).

Ich habe diese erste Tonleiter, die der Lernende spielt, genau erklärt. Weiß er dies alles bereits, dann umso besser; es wird aber sehr vielen mit diesen detaillierten Erklärungen gedient sein, denn es ist eine große Hauptsache, daß der Lernende über die ersten Elementarlehren der Musik vollständig im Klaren ist. Dies ist leider bei sehr vielen nicht der Fall.

Genau in dieser Weise spiele man die nachfolgenden Tonleitern, und beachte genau, wie die Note benannt ist, ob F oder Fis, ob C oder Cis; ich schreibe in den ersten Übungen immer noch die Namen der Noten bei.

Wohl hüte sich der Lernende, tremolieren zu wollen, oder es zu versuchen; in den ersten 2—3 Wochen darf nicht tremoliert werden, das Spielen der Tonleitern in der von mir vorgeschriebenen Weise und die jetzt folgenden Übungsstücke sind alles Vorstudien zum Tremolo.

Diese vier Tonleitern, C-, G-, D-, A-dur, spiele man viele Male genau in der angegebenen Weise, bis dieselben geläufig gehen, und gewöhne sich gleichzeitig, wenn erst einige Übung da ist, regelmäßig und laut zu zählen: 1, 2, 3, 4, damit der Anschlag ein taktmäßiger werde.

C-dur. A Y A Y  $\frac{3}{2}$   $\frac{1}{2}$  3

G-dur. A Y A Y A A Y A  $\frac{3}{2}$   $\frac{1}{2}$  3

A-dur. A Y A Y A Y A Y  $\frac{3}{2}$  AVAY 2  $\frac{3}{2}$  3

Man wird bemerken, daß ich die G-Saite zuerst möglichst wenig gebrauche; es hat dies den Grund, daß der Anfänger die rechte Hand beim Spiel auf derselben noch zu sehr aus der Lage, in welcher sie beim Anschlag der übrigen Saiten ruht, entfernen muß. Ebenso lasse ich in den ersten Lektionen den vierten (kleinen) Finger ganz fort. Der erzwungene Gebrauch des kleinen Fingers verrückt die Lage der linken Hand des Anfängers zu sehr. Ich bringe die Anwendung des vierten Fingers speziell.

Dies der Schluß der ersten Lektion. Der Lernende übe das darin Gebrachte, bis er es vollständig verstanden hat. Mancher Heißsporn mag meine Erklärungen vielleicht langweilig finden, und mancher bereits musikalisch Gebildete dies und jenes selbstverständlich, aber man versetze sich in die Lage eines vollständig musikalisch Unkundigen, diesem ist nichts selbstverständlich, jedes einzelne muß genau und deutlich erklärt werden.

2. Lektion.

Intervall-Übungen.\*)

Die Viertel-Note mit zwei Querstrichen durch den Hals bedeutet, daß dieselbe viermal anzuschlagen ist. Es ist dies eine Erleichterung in der Schreibweise. Man hebe die Finger nie unnötig zu früh hoch, sondern halte den

einen Ton so lange fest, bis der andere Finger einen neuen Ton gegriffen hat. Ich bezeichne diese Sätze mit einem +. Bei allen hier folgenden Intervall-Übungen ist jede Note viermal auf- und abwärts zu schlagen.

Terz-Intervalle. (G-dur.) AVAY AVAY AVAY

g(0) h(2.F.) a(1) c(3) h(2) d(0) c(3) e d fis e g fis a g h a c h g fis

Quarten. AVAY AVAY

Quinten. AVAY AVAY

2F. 2F.

\*) S. 1. Abschnitt 9. 7.



Sexten.  
AVAY

Septimen.  
AVAY (d)

Oktaven.

Diese Intervall-Übungen spielen der Lernende mehrere Tage, er wird dabei die Noten etwas kennen lernen und sich merken, wo dieselben auf dem Griffbrett liegen. Hauptsächlich wird das Handgelenk

der rechten Hand durch das regelmäßige Auf- und Abwärtsschlagen an die für das spätere Tremolo notwendige Bewegung gewöhnt.

### 3. Lektion.

## Taktmässiges Spiel.

Über Takt siehe 1. Abschnitt, S. 6.

Man zähle zunächst in regelmäßigem Tempo, ohne dabei zu spielen:

Viertel Halbe Ganze Achtel Sechzehntel

1 2 3 4 1 2 3 4 1 2 3 4 1 u. 2 u. 3 u. 4 u. 1 e-ni-ge 2 e-ni-ge 3 e-ni-ge 4 e-ni-ge 1 u. die 2 u. die 3 u. 4 1 e u. 2 e u. 3 e-ni-ge 4

1 2 3 1 2 3 1 2. und 3 und 1 und 2 und 3 und 1 2 3 und 1 und 2 und 3 1

1 2 3 4 5 6 1 2 3 4 5 6 1 und 2 und 3 und 4 5 und 6 und 1 2 3 4 5 6

Die Gewöhnung, bei Achteln, Sechzehnteln 1 und 2 und u. s. w. zu zählen, ist für den Anfänger sehr wichtig, denn es wird ihm viel leichter werden, eine ihm fremde Pièce vom Blatt zu spielen.

Man verstehe also: auf ein Viertel habe ich bei Achtel-Noten 2, resp. bei Sechzehnteln 4 Noten zu

bringen, und indem ich taktmässig zähle 1 — 2 — 3 — 4, 1 und 2 und 3 und 4 und 1 e-ni-ge, 2 e-ni-ge u. s. w., wird durch die schnellere Aussprache der einzelnen Silben bei den geteilten Noten schon der Rhythmus entstehen, der mir durch die vorgezeichnete Taktart vorgeschrieben ist. Beispiel in nachfolgendem Marschthema.

A Y A Y A Y AVAY A Y AVAY A Y AVAY A A Y A Y A Y AVAY A Y AVAY AVAY A A Y

u. die 1 u. 2 u. 1 e-ni-ge 2 u. 1 e-ni-ge 2 u. 1 e-ni-ge 2 u. die

I. II.

1 u. 2 u. die 1 — 2 —

Die beiden Sechzehntel zu Anfang der Pièce sind der Auftakt; man zählt dieselben mit „und die“. Diese beiden Sechzehntel kehren immer wieder, d. h. das Thema beginnt immer mit diesem Auftakt.

Nachdem der Schüler sich etliche Male diese Übung durchgezählt hat, wobei er mit der rechten Fußspitze im langsamen Marschtempo, 1, 2, 3, 4, ruhig nebenbei taktieren kann, spiele er diese Pièce langsam genau mit den vorgeschriebenen Auf- und Abwärtsschlägen. Wenn dies 5—10mal geschehen ist, wird der Lernende imstande sein, dieselbe im ruhigen Marschrhythmus taktgemäß zu spielen.

Bei dieser Gelegenheit mache ich darauf aufmerksam, daß jedes Spielen nach dem Gehör, namentlich der beliebten Volkslieder, vorläufig unterbleiben muß, denn diese erfordern Tremolo, und der Anfänger ist noch nicht so weit. Ich bringe an passender Stelle genügend Unterhaltungsstücke, Volkslieder u. s. w., wiederhole aber jetzt noch einmal: Es giebt für den Anfänger kein größeres Hindernis und keinen größeren Fehler, als wenn er zu früh tremolirt, oder, noch schlimmer, gleich zu Anfang tremolieren will.

**4. Lektion.**

Die in Lektion 1 gespielten Tonleitern werden bis zur Geläufigkeit in nachfolgender Weise gespielt:

D-dur. A Y A Y A Y A Y A Y A Y A Y A Y A Y A-dur. A A A Y A Y A Y A Y

G-dur. A Y A Y A Y A Y A Y A Y A Y A Y A Y A Y A Y A Y

Man beachte genau die Vorschriften betreffs der Anschläge, und spiele zur Fingerübung diese Tonleitern sehr viel, hauptsächlich jedesmal dann, wenn man das Instrument zur Hand nimmt. Gleichzeitig werden wir in den jetzt folgenden Übungen den 4. (kleinen) Finger gebrauchen, dabei hat der Spieler genau darauf

zu achten, daß sich beim Gebrauch dieses Fingers die Hand nicht verrücken darf, der Finger muß gerade auf den 7. Bund der E-Saite fallen und darf sich weder nach hinten umlegen, noch sich in die innere Hand einkrümmen, sondern bleibe möglichst spielbereit über dem h der E-Saite liegen.

Bei dem letzteren Satz ist das E auf dem 7. Bund der A-Saite zu nehmen, man spiele diese beiden Übungen

vorläufig nur mit Abwärtsschlag, da der wechselnde Anschlag hier nicht regelmäßig aufgeht.

D-dur. Polka. A Y A Y AYAY A A AYAY A A AYAY A A Y A Y YAYA A A AYAY A A

1 u. 2 u. lenige 2 u. AYAY A Y AYAY A Y A Y A Y AYAY A A A A-dur. A Y A Y

\*) Eine Extra-Vorzeichnung # oder b ist immer nur während eines Taktes geltend.



G-dur. Polka.

u. die 2 n. 1 1

Man wird bei den vorgeschriebenen Anschlägen finden, daß dieselben nicht immer regelmäßig auf-

abwärts folgen, es giebt dafür kein bestimmtes Gesetz, die Praxis lehrt es von selbst.

### 5. Lektion.

Wir nehmen nun zu den bereits gelernten Tonleitern C-dur, G-dur (mit 1 #), D-dur (mit 2 #) und A-dur (mit 3 #) noch E-dur (mit 4 #), Fis, Cis, Gis, Dis hinzu. Es giebt Kreuz- und Be-Tonarten bis mit 7 Vorzeichnungen, jedoch überschreiten diese die Grenze der Mandoline. Es sind zwar in den meisten bereits erschienenen Schulen sämtliche Tonarten, resp. auch Übungen in diesen Tonarten mit 5—7 Vorzeichnungen aufgeführt worden. Zwar sehr gewissenhaft aber — zwecklos, denn es fällt keinem Menschen ein, derartige Übungen oder Stücke auf der Mandoline zu spielen. Die Kreuz-Tonarten bis höchstens E-dur, und Be-Tonarten ebenfalls bis As-dur, genügen für die Leistungsfähigkeit der Mandoline vollständig. Ich lasse hinter dieser 4. Kreuztonart, E-dur, die vier Be-Tonarten folgen.

Wir haben in der ersten davon, in F-dur, 1 b, und zwar vor der Note h, diese wird dadurch einen

halben Ton erniedrigt und wird ausnahmsweise B genannt, während man den anderen erniedrigten Noten die Silbe es anhängt, also E — Es, A — As und D — Des.

Man spiele diese Tonleitern mehrere Male durch, wie immer mit 4 Schlägen. Diese 4 Schläge können jetzt schon ziemlich schnell erfolgen, denn es ist dies, wie bereits gesagt, die beste Vorstudie zum Tremolo. Es ist nun auch sehr wichtig, genau auf den Fingersatz zu achten, denn es ist nicht gleichgültig, ob ich z. B. Dis auf der A- oder Gis auf der D-Saite mit dem 3. oder 4. Finger nehme. Dis und Gis sind Erhöhungen von D und G, und müssen demnach auch mit dem 3. Finger gegriffen werden. Dieselben Töne finden wir in den Be-Tonarten als Es und As wieder, jedoch müssen diese hier mit dem 4. Finger genommen werden, da Es eine Erniedrigung von E und As eine ebensolche von A ist. Dies ist wohl zu beachten!

E-dur.

F-dur.

B-dur.

Es-dur.

As-dur.

4 4 3 4 1 3 3 4 3 4 4 3

**6. Lektion.**  
**Übungen in den Be-Tonarten.**

Pizzicato-Polka.

Zähle: 1 u. 2 u. 1 u. 2 1 neu. 2 u.

AA AA AA A AVA AA AA A AA AA AA A AVA

AA AA AA A AV AV AV A AA AA AV A AVAV AA A

Trio.

AV AV AV A AV AV AV A AV AV

Gavotte.

Zähle 3 u. 4 u.

AAAA AAAAA AVAV A

AAAAAVAV A AVAV AAAAAVAV A A AVAV AVAAA A

Der Spieler beachte genau den Fingersatz, und verstehe wohl, daß der Ton As (resp. Es und Be) durch das Vorsetzen eines Auflösungszeichens einen halben Ton höher wird.

Man wird meistens zum Schluß eines Teiles oder

der Pièce drei oder vier Noten an einen Strich gebunden finden, es sind dies die Akkorde, die zu der Tonart gehören, in der der betreffende Teil oder Pièce geschrieben ist. Die Mandoline ist speziell für Akkorde sehr geeignet und bringe ich dieselben noch später.

**7. Lektion.**  
**Das Tremolo.**

Das Tremolo ist der ausgehaltene Ton, der Gegensatz zu dem bisher gelernten Schlag oder Staccato. Es ist das Tremolo nicht, wie oft falsch behauptet wird, die Hauptsache des Mandolinen-Spieles, nein, die

Hauptbedingung des vollendeten Spieles ist die richtige Anwendung von Staccato und Tremolo zusammen. Das Tremolo ergibt sich fast von selbst, nachdem man Piècen ohne jegliches Tremolieren, wie ich sie in

Lektion 2—6 gebracht habe, genügend gespielt hat. Es giebt beim Mandolinen-Spiel gar nichts Unangenehmeres, als ein fortwährendes Tremolieren, namentlich an falscher Stelle; man bezeichnet dies ganz treffend mit Mandolinen-Gewimmer.

Der Lernende nehme eine beliebige Tonleiter, sagen wir z. B. D-dur, und spiele im  $\frac{1}{4}$ -Takt, d. h. jedes Viertel zu 4 Schlägen, also 16 Sechzehntel in jedem Takt, und zähle dabei in regelmäßigem Tempo die einzelnen Sechzehntel, genau wie zuerst gelernt.

A V A V

Zähle: 1 e nige 2 e nige 3 e nige 4 u. s. w.

Sodann versuche man dasselbe Tempo innezuhalten, und nur 1, 2, 3, 4 zu zählen, aber so, daß zwischen 1 und 2 u. s. w. genau die 4 Sechzehntel geschlagen werden, ohne dieselben mitzuzählen. Dies muß ganz geläufig gehen, dann fange man wieder von vorne an und gebe auf den Zeitraum 1—2 8 Schläge, diese kann man selbstverständlich nicht zählen, aber wenn man die Takt-Übungen mit der Art des Zählens, wie ich es vorgeschrieben habe, genau studiert hat, wird man es ziemlich sicher bringen können.

Dieses Tremolieren wird im Tempo Andante, Moderato u. s. w. anzuwenden sein, es lassen sich auch hier keine bestimmten Regeln aufstellen; wenn ich z. B. in einem Walzer noch die Viertel-Noten nur schlagen darf, werde ich in einem Liederthema selbst noch die Achtel tremolieren müssen. Es lehrt hierbei die Praxis mehr, wie die Theorie beschreiben kann.

Ich führe hier zur genaueren Erläuterung das Lied „Heil dir im Siegerkranz“ an. Man nehme also das übliche Tempo an (nicht zu schnell):

8 Schläge 8 8 12 4 8

Man spiele nun auf diese Weise alle gelernten Tonleitern durch und zähle langsam und taktmäßig 1, 2, 3, 4, beachte aber wohl, was ich zu verschiedenen Malen gesagt und immer wiederhole: „Der kleine Finger stütze die rechte Hand und laufe bei den Tremolo-Bewegungen auf der Spielplatte mit. Das Handgelenk sei genügend eingebogen, so, daß die Hand sich frei im Gelenk bewegen kann. Fällt dem Lernenden dies schwer, so lege er sich wieder das im Anfang beschriebene Papierkissen unter den Arm, gerade bei der Entwicklung des Tremolos ist dies besonders zu empfehlen.

Auch hüte sich der Lernende zuerst die G-Saite zu benutzen, sondern fange auch wieder zuerst mit D- und A-dur an. Wenn das Tremolo dort geht, wird es auf der G-Saite auch gelingen.

### 8. Lektion.

Ich bringe jetzt sämtliche Etüden und Piècen mit einer zweiten Stimme ad libitum. Diese zweite Stimme kann auch eventuell von einer Geige gespielt werden, wenn eine zweite Mandoline nicht vorhanden. Hauptsächlich ist die zweite Stimme für den Unterrichtenden oder bereits weiter Vorgeschrittenen. Das Duettspielen hat in erster Linie den Zweck, daß sich der Anfänger gewöhne, seine Stimme langsam und

taktgemäß zu spielen, ohne sich durch die begleitende Stimme, die meist in anderen Taktfiguren nebenherläuft, beirren zu lassen.

Man gewöhne sich daran, jede neue Note mit einem leichten Anschlag anzusetzen, der aber sofort in das Tremolo übergeht. Dies ist besonders bei Viertel-Noten, die in den Anfangsduetten alle tremoliert werden, zu beachten.

Andante.

I

II

The first system consists of three parts. The top part, labeled 'I', is a single staff in treble clef with a common time signature. It contains a sequence of notes: a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The middle part, labeled 'II', is a single staff in treble clef with a common time signature. It contains a sequence of notes: a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The bottom part is a grand staff with two staves. The upper staff is in treble clef and contains a sequence of notes: a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a half note G4. The lower staff is in bass clef and contains a sequence of notes: a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

Andante.

The second system consists of two parts. The top part is a single staff in treble clef with a common time signature. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The bottom part is a grand staff with two staves. The upper staff is in treble clef and contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The lower staff is in bass clef and contains a sequence of notes: a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

## Moderato.

The first system of the Moderato section consists of two staves. The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the Moderato section with similar melodic and accompaniment patterns.

The third system concludes the Moderato section with a final melodic phrase and accompaniment.

## Larghetto.

The first system of the Larghetto section features a slower tempo. The upper staff has a melody with longer note values, and the lower staff has a steady accompaniment.

The second system continues the Larghetto section with a melodic line and accompaniment.

The third system continues the Larghetto section with a melodic line and accompaniment.

The fourth system concludes the Larghetto section with a final melodic phrase and accompaniment.

## Lektion 9.

Es folgen in den nächsten beiden Lektionen Volkslieder, bekannte Opernmelodien, Märsche etc., damit der Lernende Unterhaltung und Lust am Spielen finde. Derselbe spiele zuerst die obere Stimme, und dann zur Übung im vom Blattspielen die II. Stimme.

## Meermädchen-Lied aus Oberon.

## I. Andantino.

II. Zähl: 1 2 3 4 5 6

## Willkommen o seliger Abend.

Zähl: 4 1 2 u. 3 u. 4 u. 1 u. 2 3 4 u.

## Haidenröslein.



Komm lieber Mai.

Two systems of musical notation for the piece 'Komm lieber Mai'. Each system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/8. The first system contains 12 measures, and the second system contains 12 measures, ending with a double bar line.

Die durch einen Bogen zusammen gezogenen Noten werden in einem Tremolo gespielt, am Ende des Bogens setze man ab und beginne mit Anfang eines neuen Bo-

gens, oder Note mit einem leichten Anschlag das neue Tremolo. Man nennt diese Bogen Phrasenbogen, dieselben bedeuten gewissermassen die musikalische Interpunktion.

Lektion 10.

Wir kommen nun zur Erlernung des eigentlichen Mandolinenspiels, d. h. Tremolo und Staccato zusammen anzuwenden. In den beiden folgenden Übungsstücken werden die Achtel geschlagen, jede mehrwertige Note als  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{8}$  etc. tremolirt. Wenn nun, wie in dieser ersten Pièce, das er-

ste Achtel einer Taktfigur durch einen Phrasenbogen mit einer vorhergegangenen längeren tremolirten Note zusammengebunden ist, so muss dieses Achtel mit tremolirt werden, und die dann folgenden geschlagen werden. Ich bezeichne Tremolo mit  $\text{m}$ , den Schlag, wie bekannt  $\text{A}$ .

Three systems of musical notation for Lektion 10 exercises. Each system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/8. The first system includes counting instructions: 'Zähle: 4 u. 1 2 3 u. 4 u.' and '1 2 3 u. 4 u.'. The second system includes counting instructions: '1 2 3 4'. The third system includes counting instructions: 'A A m A A V A V'. The exercises involve various rhythmic patterns, including tremolos and phrasenbogen.

Torgauer Marsch.

The musical score for 'Torgauer Marsch' is presented in piano accompaniment format, consisting of seven systems of two staves each (treble and bass clef). The music is written in 4/4 time and features a variety of rhythmic patterns and melodic lines. Key elements include:

- System 1:** Starts with a treble staff containing a wavy line and three accents (Λ). The bass staff has a steady eighth-note accompaniment.
- System 2:** Features a treble staff with a slur over a series of notes and several accents (Λ) and slurs (V). The bass staff continues with a similar accompaniment.
- System 3:** Shows a treble staff with a slur and three accents (Λ). The bass staff has a more active accompaniment with eighth notes.
- System 4:** Includes a treble staff with a slur and four accents (Λ). The bass staff has a steady accompaniment. A first ending (1.) and second ending (2.) are marked at the end of the system.
- System 5:** Features a treble staff with a slur and four accents (Λ). The bass staff has a steady accompaniment.
- System 6:** Shows a treble staff with a slur and two accents (Λ). The bass staff has a steady accompaniment. A first ending (1.) and second ending (2.) are marked at the end of the system.
- System 7:** Features a treble staff with a slur and three accents (Λ). The bass staff has a steady accompaniment. A first ending (1.) and second ending (2.) are marked at the end of the system.

Muss i denn, muss i denn.

Two staves of music in 3/4 time, key of D minor. The first staff has fingerings:  $\wedge v$ ,  $\wedge v$ ,  $\wedge v$ ,  $\wedge v$ . The piece consists of a series of eighth and sixteenth notes in both hands.

Continuation of the previous piece, ending with a double bar line.

Lektion 11.

In den hier folgenden Liedern und bekannten Melodien achte man genau auf die vorgeschriebenen Zeichen ob Tremolo oder Staccato, ebenfalls auf die Anwendung des klei-

nen Fingers. Man nimmt bei langsameren Melodien möglichst wenig die freie A- oder E-Saite, sondern das A mit dem 4. Finger auf der D-Saite, ebenso das E auf der A-Saite.

Heil dir im Siegeskranz.

Two staves of music in 3/4 time, key of D major. The first staff has a tremolo marking ( $\text{trill}$ ) over the first few notes.

Continuation of the previous piece, ending with a double bar line. Fingerings  $\wedge v$  and  $\wedge$  are indicated above the notes.

Der Jäger aus Kurpfalz.

Two staves of music in 2/4 time, key of D major. The piece features a rhythmic pattern of eighth and sixteenth notes.

Continuation of the previous piece, ending with a double bar line.

## Guter Mond, du gehst so stille.

First system of musical notation for 'Guter Mond, du gehst so stille.' It consists of two staves (treble and bass clef) in G major and 6/8 time. The melody features a series of eighth notes with a trill-like effect in the first measure, followed by a four-measure phrase ending with a repeat sign.

Second system of musical notation for 'Guter Mond, du gehst so stille.' It continues the two-staff arrangement. The melody includes several measures with four-measure rests and a final measure with a repeat sign.

## O Tannenbaum.

First system of musical notation for 'O Tannenbaum.' It consists of two staves in G major and 2/4 time. The melody is characterized by a series of eighth notes with accents and a trill-like effect in the first measure.

Second system of musical notation for 'O Tannenbaum.' It continues the two-staff arrangement with a melody of eighth notes and a final measure with a repeat sign.

## Üb immer Treu und Redlichkeit.

First system of musical notation for 'Üb immer Treu und Redlichkeit.' It consists of two staves in G major and 6/8 time. The melody is a simple sequence of eighth notes.

Second system of musical notation for 'Üb immer Treu und Redlichkeit.' It continues the two-staff arrangement with a melody of eighth notes and a final measure with a repeat sign.

O du fröhliche.

Musical notation for the first system of the piece 'O du fröhliche.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of the piece 'O du fröhliche.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

Dort unten in der Mühle.

Musical notation for the first system of the piece 'Dort unten in der Mühle.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is 3/8. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of the piece 'Dort unten in der Mühle.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is 3/8. The melody is in the treble clef, and the accompaniment is in the bass clef.

Ich hatt' einen Kameraden.

Musical notation for the first system of the piece 'Ich hatt' einen Kameraden.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of the piece 'Ich hatt' einen Kameraden.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

## Mit dem Pfeil dem Bogen.

First system of musical notation for 'Mit dem Pfeil dem Bogen.' It consists of two staves in a 3/8 time signature with a key signature of one flat (B-flat). The melody is primarily in the right hand, featuring eighth and sixteenth notes with some rests.

Second system of musical notation for 'Mit dem Pfeil dem Bogen.' It continues the two-staff format. The right hand has a more active melody with sixteenth-note runs, while the left hand provides a steady accompaniment of eighth notes.

## Morgenrot.

First system of musical notation for 'Morgenrot.' It consists of two staves in a 2/4 time signature with a key signature of one sharp (F#). The melody is in the right hand, using quarter and eighth notes.

Second system of musical notation for 'Morgenrot.' It continues the two-staff format. The right hand features a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

## Ich weiss nicht, was soll es bedeuten.

First system of musical notation for 'Ich weiss nicht, was soll es bedeuten.' It consists of two staves in a 6/8 time signature with a key signature of one sharp (F#). The melody is in the right hand, featuring a mix of eighth and sixteenth notes.

Second system of musical notation for 'Ich weiss nicht, was soll es bedeuten.' It continues the two-staff format. The right hand has a melodic line with some rests, and the left hand provides a rhythmic accompaniment.


Third system of musical notation for 'Ich weiss nicht, was soll es bedeuten.' It continues the two-staff format. The right hand has a melodic line with some rests, and the left hand provides a rhythmic accompaniment.

# Lektion 12.

## Der Vorschlag.

Unter Vorschlag versteht man eine musikalische Verzierung, die aber keinen Taktwert hat, sondern der vorausgegangenen Note gekürzt wird.

wird durch einen schnellen Abwärtsschlag gebracht, man beginnt dann sofort mit einem Tremolo die nächste Note, oder wenn die Noten staccato gespielt werden müssen bekommt der Vorschlag den Abwärtsschlag, die nächste folgende Note den Aufwärtsschlag.

Der kurze Vorschlag 

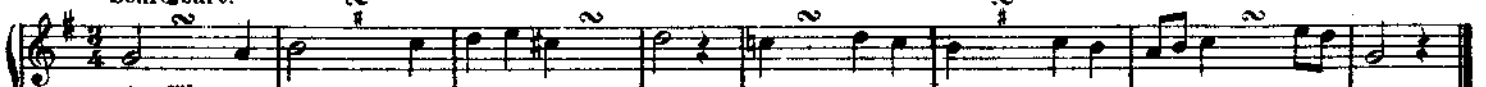
oder


Der Doppel-Vorschlag: 

Schreibart.

Ausführung.

## Verzierungen.

Schreibart. 

Ausführung. 

### Letzte Rose. Irisches Volkslied.



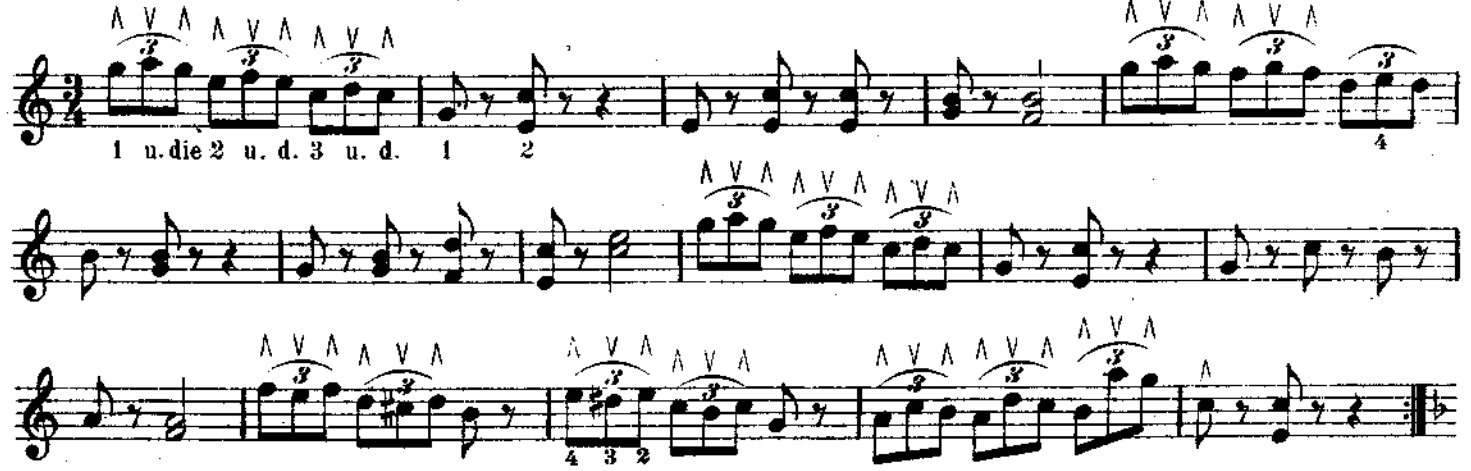
# Lektion 13.

## Triolen.\*)

Laut Erklärung im 1. Abschnitt (s. das. Seite 7) haben wir hier also z. B. im 3/4 Takt zu zählen  
statt 1 2 3 4:  
1 und die 2 und die 3 und die 4 und die.

Beim Staccato-Spiel gibt man, wenn irgend tunlich, der ersten Note der Triolen-Figur immer den Abwärtsschlag, wodurch diese schon von selbst etwas Betonung bekommt.

### Triolen-Etüde im Mazurka-Stil.



\*) S. 1. Abschnitt S. 17.

**Thema aus „Troubadour“**

**Langsam.**

Zähle: 1 2 3 u. die 4 u. 1 2 u. 3 4

1 2 3 u. die 4 u. die 1 2 u. 3 4 u. 1 2 u. die 3 u. 4 u.

**Lektion 14.**

**Die Moll - Tonleitern.\*)**

G-dur = E-moll

D-dur = H-moll

A-dur = Fis-moll

E-dur = Cis-moll

F-dur = D-moll

B-dur = G-moll

Es-dur = C-moll

As-dur = F-moll

\*) S. 1. Abschnitt S. 17.



C-dur.  
Andante.

Nach Guichard.

The first system of the C-dur Andante piece consists of two staves. The right-hand staff features a melody of eighth and quarter notes, while the left-hand staff provides a rhythmic accompaniment of eighth notes. The key signature is one sharp (F#).

The second system continues the C-dur Andante piece. It concludes with the word "Fine." written in both the right and left hand staves.

A-moll.

The first system of the A-moll piece consists of two staves. The right-hand staff has a melody with some chromaticism, and the left-hand staff has a steady eighth-note accompaniment. The key signature is two flats (Bb, Eb).

The second system of the A-moll piece concludes with the word "D. C." (Da Capo) written in both the right and left hand staves.

Allegro.

Nach Pleyel.

The first system of the Allegro piece consists of two staves. The right-hand staff features a more active melody with dynamic markings of *f* (forte) and *p* (piano). The left-hand staff has a rhythmic accompaniment with dynamic markings of *f* and *p*.

The second system of the Allegro piece concludes with a double bar line in both the right and left hand staves.

E-moll.  
Moderato.

Nach Pleyel.

D-moll.  
Moderato.

## Lektion 15.

### Das Lagen-Spiel.

Man braucht, um bei höheren Noten als h auf der E-Saite einen regelrechten Fingersatz zu haben, die Lagen, deren man 7 hat, die durch Heraufrücken der Hand am Hals des Instrumentes gegriffen werden. Diese hohen Lagen sind für die Mandoline illusorisch, denn die starken G- und D-Stahlsaiten bringen in dieser Höhe keinen Ton mehr, wie dies auf der Geige durch den Bogenstrich der Fall ist.

Die wichtigste Lage, und für die Mandoline vollständig ausreichend, ist die 3. Lage. Die Hand geht soweit an dem Hals des Instrumentes herauf, dass der erste Finger bequem auf der G-Saite das C, auf der D-Saite das G, auf der A-Saite das D und auf der E-Saite das A greifen kann. Man spiele folgende Tonleitern mit dem angegebenen Fingersatz.

The first exercise consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a sequence of eighth notes with fingerings 1-2-3-4 and 1-2-3-4. The second staff continues with similar patterns, including a triplet of eighth notes. The third staff shows a change in rhythm with quarter notes and eighth notes, and includes a small upward-pointing arrow above a note. The fourth staff continues the exercise with quarter notes and eighth notes, ending with a double bar line.

Diese letzte Übung zeigt den Übergang von der I. in die III. Lage. Die jetzt folgenden beiden Sätze spiele man zur Erlernung einer guten Technik jedesmal, wenn man das Instrument zur Hand nimmt. Zuerst im langsamen Tremolo, sodann im regelmässigen Auf- und Abwärtsschlag bis man eine brillante Sicherheit und Schnelligkeit darin erreicht hat. Durch diese Übungen soll sich der Lernende gewöhnen, mit

Genauigkeit und Schnelligkeit die Lage der Hand wie erforderlich zu verändern. Man achte speziell darauf, dass die Hand beim Übergang in die III. Lage genau an dem A der E-Saite liege, und dass der Daumen nicht oben am Hals festhalte, um dadurch die Hand an ihrer freien Bewegung zu hindern.

Der kleine Pfeil zeigt das Hinaufschieben der Hand an.

The second exercise consists of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a sequence of eighth notes with fingerings 1-3-1-3 and 1-3-1-3. The second staff continues with similar patterns, including a triplet of eighth notes. There are small upward-pointing arrows above some notes, indicating hand movement.

## Lektion 16.

### Übergang von der I. in die III. Lage.

Man achte genau auf die vorgeschriebenen Fingersätze. Ein gründliches Studium dieser einfachen Melodien im La-

genspiel ist sehr notwendig, um die in nächster Lektion folgenden Doppel- und mehrstimmigen Sätze verstehen zu können.

Stimmt an mit hellem hohen Klang.

The third exercise is a single staff of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a sequence of eighth notes with fingerings 1-2-3-4 and 1-2-3-4. There are small upward-pointing arrows above some notes, indicating hand movement.

Abendlied von Curschmann.

The fourth exercise consists of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a sequence of eighth notes with fingerings 1-2-3-2-1 and 1-2-3-2-1. The second staff continues with similar patterns, including a triplet of eighth notes. There are small upward-pointing arrows above some notes, indicating hand movement.

\*) Die mit einem Schlagzeichen bezeichneten Achtel oder Sechzehntel dürfen nicht tremoliert werden, es klingt unangenehm, wenn man die kurzen Noten mit durchtremoliert. Selbstverständlich darf der Schlag nur ein ganz leichter sein, denn die kurzen Noten sind nur Nachsätze zu der vorausgegangenen betonten langen Note.

\*\*) Der erste Finger gleite, wenn der zweite das g verlassen hat, ganz leicht über 3 Bünde bis in das a der III. Lage hinein (während des ausgeschalteten Tremolos).

Mit den römischen Ziffern I, III ist die Lage gemeint.

\*\*\*) Der zweite Finger gleite ganz leicht von dem c bis zum e auf der A-Saite (III. Position) und setze man dann das f mit dem dritten Finger ein. Dieses Gleiten (Glissando) geschieht meistens mit dem Finger, der dem vorher liegenden Ton bringen würde, (also wie hier e, und f ist der Ton, der gebracht werden soll).

## Meditation von Bach.

Musical score for 'Meditation von Bach' in G major, 3/4 time. The score consists of five staves of music. It features various fingerings (1-4) and bowing techniques (trills, slurs). The piece concludes with a dynamic marking of *a f* (allegro forte) and a final chord.

## Satz aus „Cavalleria Rusticana.“

Musical score for 'Satz aus „Cavalleria Rusticana.“' in 3/4 time. The score consists of one staff of music. It features various fingerings (1-4) and bowing techniques (trills, slurs). The piece concludes with a dynamic marking of *f* (forte).

## Lektion 17.

## Akkorde.

Musical score for 'Lektion 17. Akkorde.' showing various chords in different keys. The chords are: C-dur., A-moll., G-dur., E-moll., D-dur., H-moll., A-dur., E-dur., F-dur., D-moll., B-dur., and G-moll. Each chord is shown with its constituent notes and fingerings (1-3) for the right hand.

Ich habe an Akkorden nur die wirklich spielbaren gebracht. Dieselben werden mit einem leichten Anschlag von oben nach unten gespielt, man lasse einen Ton immer in

den anderen hineinklingen, das Anschlagen der Akkorde muss gewissermassen ein leichtes Hinwegstreichen mit der Penna über die Saiten sein.

## Lektion 18.

## Der Doppel- und mehrstimmige Satz.

Man achte darauf, dass beim Doppel- und mehrstimmigen Spiel die Penna ziemlich lose gehalten wird, und das Tremolo über mehrere Saiten ein recht gleichmässiges sei. Ich fange zuerst mit 2stimmigen Sätzen an, man kann, nachdem

man diese ersten Sätze studiert hat, leichte Volkslieder oder Opernmelodien selbst zweistimmig zu bringen versuchen, und verfolge hier hauptsächlich das harmonische Gesetz, dass Terzen und Sexten wohl klingen.

\* Den ersten Finger  $\frac{1}{2}$  Ton zurückziehen.

Die Fingersätze müssen genau innegehalten werden, und bitte ich, namentlich von Geigern nicht an meinen Vorschriften herum-

kritteln zu lassen, die Geige ist keine Mandoline, und ebenso, wie die Mandoline vieles nicht bringen kann, was die Geige bringt, ist es auch umgekehrt der Fall.

Ohne Lagenwechsel.

Two staves of music in G major, 4/4 time. The first staff contains a melodic line with a treble clef. The second staff contains an accompaniment with a bass clef. The music consists of eighth notes and chords.

Mit Lagenwechsel.

Two staves of music in G major, 4/4 time. The second staff includes numerous fingering numbers (1-4) above the notes, indicating a change in string positions (Lagenwechsel). The notation includes chords and individual notes.

Man hat also beim Lagenwechsel zu beachten, dass bei 2 Tönen auf einer Saite der tiefere auf der vorherliegenden tieferen Saite genommen werden muss. Bei hierbei vorkommenden Vorschlägen darf das Tremolo fast garnicht unterbrochen werden, sondern die Hand springe während des Tremolos auf die 3. Saite über und schlage den erforderlichen Ton kräftig an.

Harre meine Seele.

Three staves of music in G major, 4/4 time. The first staff has fingering numbers above the notes. The music features a mix of chords and single notes.

Freiheit, die ich meine.

Two staves of music in G major, 4/4 time. The notation includes complex chords and rhythmic patterns, with some notes beamed together.

Deutschland über Alles.

Two staves of music in G major, 4/4 time. The second staff contains a dense sequence of chords and notes with detailed fingering instructions.

Rheinländer „Flottes Mädel“

R. Vorpahl.

Musical score for 'Flottes Mädel' in G major, 2/4 time. The score consists of ten staves of music. It includes various musical notations such as slurs, accents, and dynamic markings. There are two first and second endings. The piece concludes with a 'Coda' section and the instruction 'D. C. al. Coda.' followed by 'Fine.'

Satz aus dem Walzer: „Für'n Walzer geb mein Leben ich.“

R. Vorpahl.

Musical score for 'Für'n Walzer geb mein Leben ich.' in G major, 2/4 time. It consists of two staves of music. The notation includes slurs, accents, and dynamic markings.

A musical score consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'A' and 'V' above notes.

Chor aus Judas Maccabäus von Händel.

A musical score for a chorus from 'Judas Maccabäus' by Handel, consisting of four staves of music. The notation includes complex rhythmic patterns and dynamic markings.

Mennett aus „Don Juan“

A musical score for a minuet from 'Don Juan', consisting of two staves of music. The notation includes complex rhythmic patterns and dynamic markings.

Im Verlage von **Ad. Köster** in Berlin W. 35.  
 erschienen ferner und sind bereits in großer Anzahl verbreitet:

# Deutsche Volkslieder zur Laute (Gitarre)

von

## R. VORPAHL

in zwei Bänden je M. 9.— mit Aufschlag

### Inhalt der 1. Sammlung:

Abmarsch  
 A Busserl ist a schnuckrig Ding  
 Akkord-Tabelle  
 Alles schlesisches Scherzlied  
 Am Sonntag  
 Blühe, liebes Veilchen  
 Brüderlein und Schwesterlein  
 Danz, danz Quiselche  
 Das Lied vom Wasser und Wein  
 Der Baiersche Bettler  
 Der Doktor Eisenbart  
 Der gute Reiche  
 Der Jungfernkranz  
 Der Schlossergesell  
 Der Schneider Jahrestag  
 Der Soldat  
 Der sterbende Soldat

Der Tyroler und sein Kind  
 Der unglückliche Schuß  
 Der Verblüffte  
 Der Wirtin Töchterlein  
 Die drei Reiter  
 Die Gärtnersfrau  
 Die Lore am Tore  
 Die 'ötzerne Bein  
 Die Ungetreue  
 Die Vogelhochzeit  
 Ein lust'ger Musikante  
 Ein Sträubchen am Hute  
 Es kann ja nicht immer so  
 bleiben  
 Es steht ein Wirtshaus an der  
 Lahn  
 Ewald und Kunigunde

Feinsliebchen du sollst mir nicht  
 barfuß gehn  
 Freut euch des Lebens  
 Hanschel und Gretel  
 Heidenröslein  
 Herz ich bin dein  
 Herzliebchen mein unterm  
 Rebendach  
 Ich schieß' den Hirsch  
 Ich will euch erzählen ein Märchen  
 In die Höh  
 Kaffeegen  
 Lieb' Heimatland, adel  
 Lied der Treue  
 Liserl's Latern  
 Mein Lieb' ist eine Alpnerin  
 Mein Mann ist gefahren

Muß i denn  
 Sah ein Knab' ein Röslein steh'n  
 Schusters Abendlied  
 Schwäbisches Tanzliedchen  
 Schwedisches Tanzlied  
 Schwedisches Tanzlied  
 's ist m'r Alles Eins  
 Stilleben  
 Unser Vaterland  
 Vetter Michel  
 Vogelsang  
 Von den drei Schneidern  
 Waldabenteuer  
 Warum blickt denn so verstoßen  
 Wenn der Topp  
 Wenn ich einmal der Herrgott  
 Zillertal, du bist mei Freud

### Inhalt der 2. Sammlung:

Abschied  
 Aennchen von Tharau  
 Das Dreigespann  
 Das Lied von zwei Hasen  
 Das Mädchen und die Hasel  
 Der alte Reiter und sein Mantel  
 Der Baum im Odenwald  
 Der lustige Bub  
 Der lustige Soldat  
 Der Nachtsänger  
 Der unerbittliche Hauptmann  
 Der Wettlauf  
 Dessauer Marsch  
 Die Auserwählte  
 Die bekehrte Schäferin  
 Die Glocke  
 Die kleine Spinnerin

Die lustigen Brüder  
 Die Schäferin  
 Die Schäferin und der Kuckuck  
 Die Schildwache  
 Die Schwermütige  
 Die Spinnerin  
 Die Wacht am Rhein  
 Donaustrudel  
 Drei Lilien  
 Eine Schwalbe macht kein Sommer  
 Einkehr  
 Erinnerung an das Schätzle  
 Feinslieb verloren  
 Flug der Liebe  
 Frühling  
 Gold und Silber  
 Gute Nacht

Handwerksburschen Abschied  
 Horch, was kommt  
 Hüt du dich  
 Ich sah ein Röschen  
 Im Rosengarten  
 Im schwarzen Wallfisch  
 Im tiefen Keller  
 Klage  
 Kranzelkraut  
 Kutschkelied  
 Liebesjammer eines Dorfknectes  
 Lied an einen Boten  
 Lindenlaub  
 Mailüfterl  
 Mädchentreue  
 Mei Maidle  
 Müller-Lied

Phidlie  
 Sänger-Marsch  
 Schneiders Höllenfahrt  
 Soldaten-Lied  
 Spottlied auf Napoleons Rückzug  
 Stegreifflied  
 Strömt herbei, ihr Völkerscharen  
 Susani, susani  
 Trübsinn  
 Verstehst  
 Vierzeilen  
 Volkslied aus dem Rheinlande  
 Vom Küssen  
 Wanderlied  
 Was das Menschenherz braucht  
 Wenn die Soldaten  
 Zum Ausmarsch



### Heft 3.

- |   |   |
|---|---|
| 1. Romanze aus „Undine“, Es wohnt am Seegestade . . . . . Lortzing            | 23. Arie, aus „Lucrezia Borgia“ . . . . . Donizetti                                   |
| 2. Romanze aus „Romeo“ . . . . . Bellini                                      | 24. Keine Ruh bei Tag und Nacht, a. „Don Juan“ Mozart                                 |
| 3. Der Vogelfänger aus „Zauberflöte“ . . . . . Mozart                         | 25. Allegretto, aus „Zauberflöte“ . . . . . Mozart                                    |
| 4. Wir winden dir den Jungfernkranz, aus „Freischütz“ . . . . . v. Weber      | 26. Arie, aus „Fallstaff“ . . . . . Balfé   |
| 5. Jäger-Chor, aus „Freischütz“ . . . . . v. Weber                            | 27. Ariette, aus „Freischütz“ . . . . . v. Weber                                      |
| 6. Andante, aus „Joseph in Ägypten“ . . . . . Mèhul                           | 28. Aus der Oper „Ehrlichkeit und Liebe“ . . . . . Wolf                               |
| 7. Allegro, aus „Glöckchen des Eremiten“ Maillart                             | 29. Trinklied, aus „Lucrezia Borgia“ . . . . . Donizetti                              |
| 8. Schlummerlied, aus „Stumme von Portici“ Auber                              | 30. Walzer, aus „Freischütz“, „Preciosa“ und „Czar und Zimmermann“ . . . . . Lortzing |
| 9. Andantino, aus „Calif von Bagdad“ Boildieu                                 | 31. Arie, aus „Norma“ . . . . . Bellini   |
| 10. Andante, aus „Zampa“ . . . . . Herold                                     | 32. Schneider Kakadu, a. „Schwestern aus Prag“ Müller                                 |
| 11. Einsam bin ich, nicht alleine, aus „Preciosa“ Weber                       | 33. Tyroler und sein Kind, a. „Die Zillerthaler“ Nesmüller                            |
| 12. Hobellied, aus „Verschwender“ . . . . . Kreutzer                          | 34. Romanze (Rose wie bist du so schön) aus „Zemire und Azor“ . . . . . Spohr         |
| 13. Triolienne, aus „Wilhelm Tell“ . . . . . Rossini                          | 35. Arie aus „Don Juan“ . . . . . Mozart  |
| 14. Allegro, aus „Haymonskinder“ . . . . . Balfé                              | 36. Cavatine, aus „Barbier von Sevilla“ . . . . . Rossini                             |
| 15. Allegro moderato, aus „Zampa“ . . . . . Herold                            | 37. Allegretto, aus der Oper „Hocus Pocus“ . . . . . D. v. Dittersdorf                |
| 16. Reich mir die Hand, aus „Don Juan“ Mozart                                 | 38. Romanze, aus „Fra Diavolo“ . . . . . Auber  |
| 17. Sonst spielt ich mit Zepter, aus „Czar und Zimmermann“ . . . . . Lortzing | 39. Lied und Chor, „Lebe wohl, mein flandrisch Mädchen“ . . . . . Lortzing            |
| 18. Marcia, aus „Weiße Dame“ . . . . . Boildieu                               | 40. Arie, aus „Waffenschmied“ . . . . . Lortzing                                      |
| 19. Arie, aus „Figaros Hochzeit“ . . . . . Mozart                             | 41. Allegro, aus „Robert der Teufel“ . . . . . Meyerbeer                              |
| 20. Arie u. Tyrolienne, a. „Regimentstochter“ Donizetti                       |   |
| 21. Marcia, aus „Regimentstochter“ . . . . . Donizetti                        |   |
| 22. Allegro, aus „Maurer und Schlosser“ . . . . . Auber                       |   |

### Heft 4.

- |   |   |                                      |
|---|---|--------------------------------------|
| 1. Das ist der Tag des Herrn.                     | 16. Wildschützen-Lied.                                      | 31. Juanita. (Spanisch).             |
| 2. Alle Jahre wieder.                             | 17. O bitt' euch liebe Vögelein. Von <i>Ferd. Gumbert</i> . | 32. Süße Heimat (sweet home).        |
| 3. Am Brunnen vor dem Tore.                       | 18. Ich bin ein Preuße.                                     | 33. Bundeslied.                      |
| 4. Ehre Gottes in der Natur.                      | 19. Ave Maria.  | 34. Wir saßen so traulich beisammen. |
| 5. Böhmisches Zigeunerlied.                       | 20. Du siehst mich an.                                      | 35. Dänisches Nationallied.          |
| 6. Mein Herz ist im Hochland.                     | 21. O Thäler weit.  | 36. Holländisches Nationallied.      |
| 7. Lied von <i>B. A. Weber</i> .                  | 22. Auf der Alm drob'n.                                     | 37. Lang, lang ist's her. (Irish).   |
| 8. Ungarisches Lied.                              | 23. Jetzt gang i an's Brünnele.                             | 38. Gebet während der Schlacht.      |
| 9. Reiterlied.                                    | 24. Das teure Vaterhaus. Von <i>Ferd. Gumbert</i> .         | 39. Lieblingsplätzchen.              |
| 10. La Paloma (Die Taube).                        | 25. Das Waldhorn.   | 40. Wenn s. zwei Herzen scheiden.    |
| 11. Schwedisches Lied.                            | 26. Von der Alpe.   | 41. Horch auf, horch auf.            |
| 12. Das bettelnde Kind von <i>Ferd. Gumbert</i> . | 27. Mich fliehen alle Freuden.                              | 42. Die lustigen Brüder.             |
| 13. Im Wald <i>C. M. v. Weber</i> .               | 28. Was ist d. Deutschen Vaterland.                         | 43. Der Brandhof. (Steyrisch).       |
| 14. Die Lotosblume.                               | 29. Sonntagslied.   | 44. Amerikanische Nationalhymne      |
| 15. O du fröhliche.                               | 30. Marseillaise.   | 45. Frühlingslied.                   |
| 15a. Wohl auf noch getrunken.                     |   | 46. Der Wendelstoa. (Bairisch).      |

### Heft 5.

- |   |  |   |
|---|--|---|
| 1. Armeemarsch Nr. 113.                                       | 10. Schneeglöckchen. Mazurka v. <i>P. Morgan</i> .               | 16. Rheinländer. Von <i>Morgan</i> .              |
| 2. Ländler.   | 11. Adalaiden-Walzer. Von <i>Joh. Strauß</i> .                   | 17. Mein Oestreich. Marsch von <i>E. Preiss</i> . |
| 3. Ist denn Liebe ein Verbrechen? Walzer v. <i>O. Klein</i> . | 12. Melodien-Quadrille (mit Kommandos). Von <i>Joh. Strauß</i> . | 18. Cadetten-Marsch. <i>Sousa</i> .               |
| 4. Gretchen-Polka von <i>Reimes</i> .                         | 13. Champagner-Galopp. Von <i>C. H. Lumby</i> .                  | 19. Tyrolienne.                                   |
| 5. Jägermarsch.   | 14. Washington Post-Marsch. Von <i>Sousa</i> .                   | 20. Rudolfsheimer Polka von <i>Ziehrer</i> .      |
| 6. Alpen-Schuhplattler.                                       | 15. Ich liebe dich allein. Walzer von <i>R. Thiede</i> .         | 21. Pariser Einzugs-Marsch.                       |
| 7. Militär-Marsch von <i>Frans Schubert</i> .                 |  | 22. Bier-Walzer.                                  |
| 8. Dessauer Marsch.   |  |   |
| 9. Die Leitartikel. Walzer von <i>Joh. Strauß</i> .           |  |   |

# Etüde aus op. 45

## Franz Wohlfahrt

Diese Etüde von Franz Wohlfahrt eignet sich sehr gut um das Tremolo zu üben. Je nach Tempo können 8 oder 12 Anschläge auf die Viertelnote gespielt werden. Eine gute Übung ist es auch, statt der Wechselschläge nur die Abschläge zu spielen, der Bewegungsablauf der rechten Hand ist dabei fast gleich, nur dass der Aufschlag die Saite nicht treffen soll.

Originale Notation

1.) 4 Sechszentel

2.) 8 Zweiundreissigstel

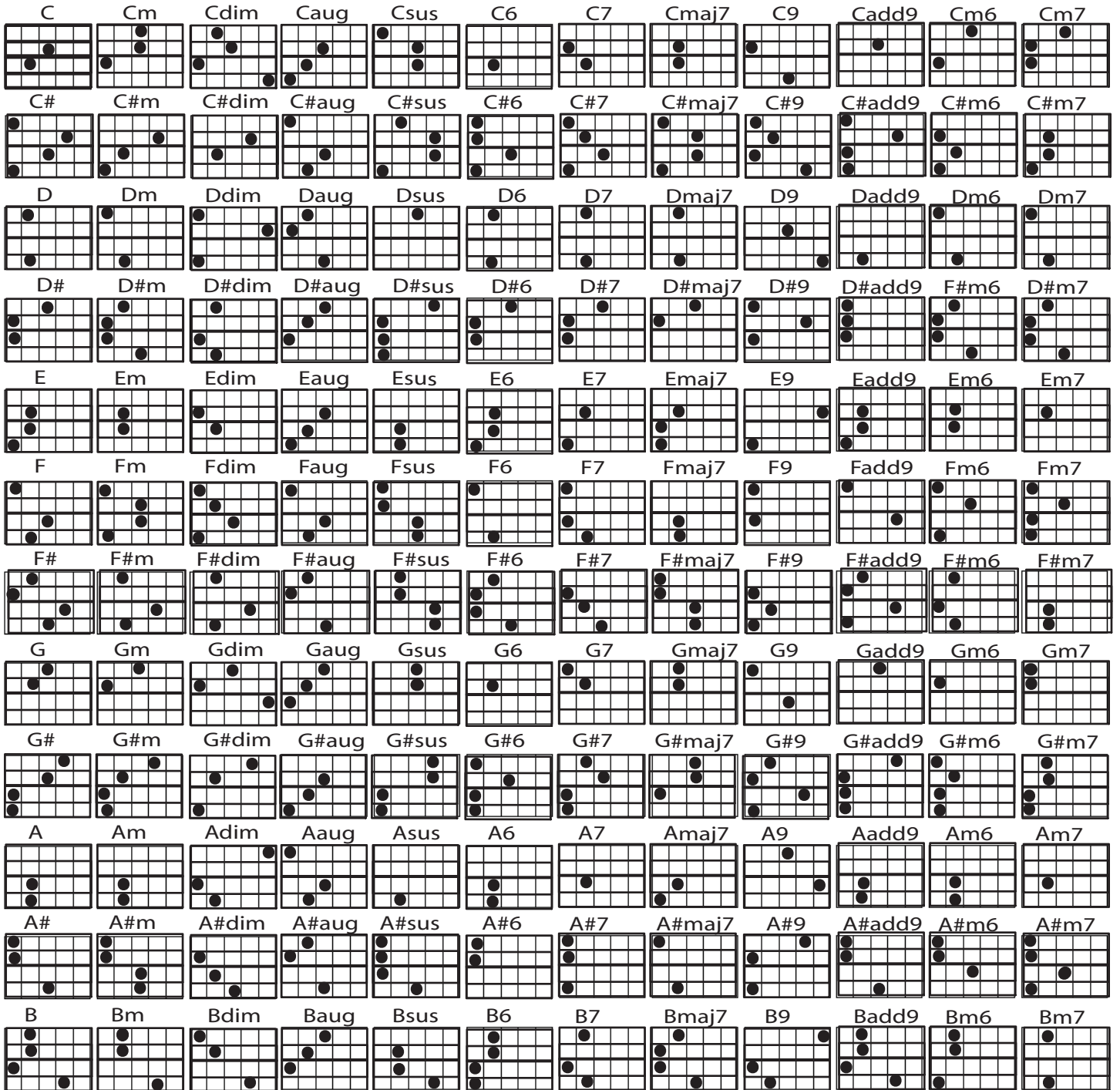
3.) 6 Sechzehntel-Triolen

4.) 12 Anschläge auf ein Viertel

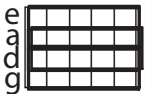
## Etüde

This image displays a page of musical notation consisting of 12 staves. The music is written in G major, indicated by three sharps (F#, C#, G#) in the key signature. The notation includes a variety of rhythmic values such as eighth and sixteenth notes, often grouped in beams. There are also rests and some notes with slurs. The piece concludes with a double bar line and repeat dots. The overall style is that of a classical or contemporary instrumental score.

# Mandolin Chords



tuned:



B.A.154

ALFREDO CERIMELE

MÉTODO  
TEÓRICO - PRÁCTICO

PARA

M A N D O L I N

RICORDI

# PARTE PRIMERA

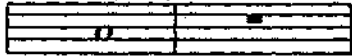
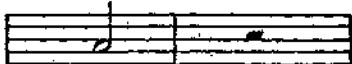
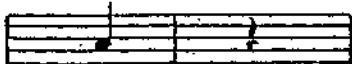
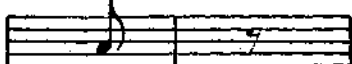
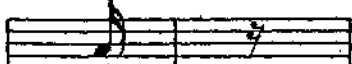
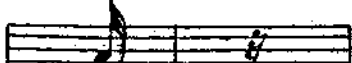
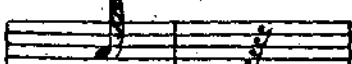
## CAPÍTULO I

### Elementos musicales necesarios para el estudio del Mandolín

#### DE LAS FIGURAS Y DE LAS PAUSAS

Las figuras son siete, las pausas también siete, y tienen el mismo valor que las figuras.

#### EJEMPLO

SEMIBREVE o REDONDA		Vale un compás, es decir 4 movimientos
MÍNIMA o BLANCA		» medio « « « 2 «
SEMÍNIMA o NEGRA		» un 4º de compás, es decir, 1 movimiento
CORCHEA		» un 8º « « « 2 por
SEMICORCHEA		» un 16º « « « 4 « «
FUSA		» un 32º « « « 8 « «
SEMIFUSA		» un 64º « « « 16 « «

### DEL PUNTO

Tenemos tres clases de puntos: simple, doble y coronado.

Simple (·) — es aquel punto que sigue la nota y aumenta a la misma la mitad de su valor.

Doble (··) — formado con dos puntos, de los cuales el segundo aumenta la mitad del valor del primero.

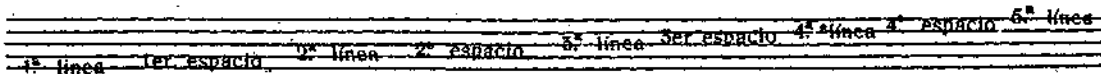
Coronado (◌̆) — es de dos clases: *interrumpido*, si se encuentra en el cuerpo de la pieza; *final*, si se encuentra al final de la pieza.

### DE LAS NOTAS

Las notas son siete: DO, RE, MI, FA, SOL, LA, SI.

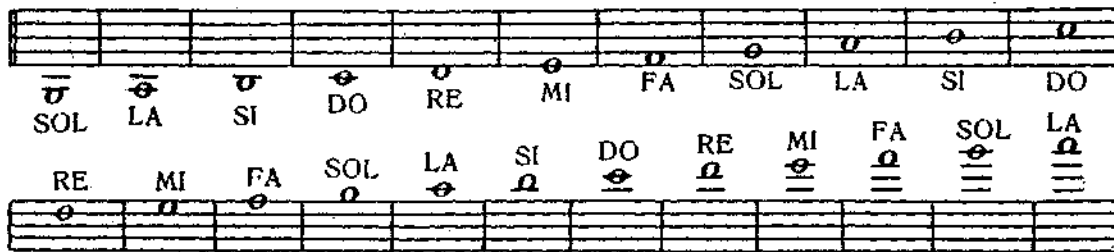
Se encuentran situadas en el Pentagrama, compuesto de 5 líneas y 4 espacios

### EJEMPLO DEL PENTAGRAMA

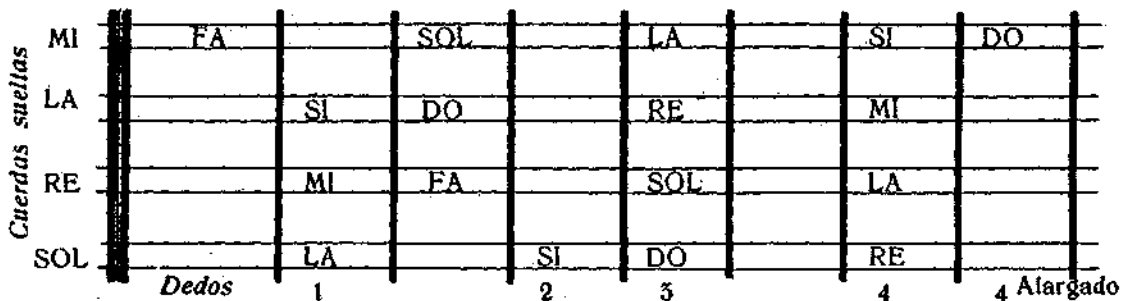


Hay líneas suplementarias ó adicionales del pentagrama, arriba como debajo del mismo.

### NOMBRE DE LAS NOTAS



### PROSPECTO DE LOS TRASTES FIGURADOS



### DE LOS ACCIDENTES

Los accidentes son cinco:

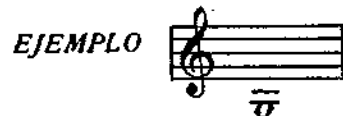
El sostenido, # que sube el sonido de la nota medio tono.

El doble sostenido ## ó x también sube la nota de un tono.

El bemol,  $\flat$  que baja la nota medio tono.  
 El doble bemol,  $\flat\flat$  que baja la nota un tono.  
 El becuadro,  $\natural$  devuelve á la nota su tono natural.  
 Los accidentes pueden ser: naturales y accidentales.  
*Naturales* cuando están colocados cerca de la llave y tienen valor en toda la pieza.  
*Accidentales* cuando se encuentran durante la pieza y tienen valor en el solo compás en que se encuentran.

## DE LAS LLAVES

Las llaves son tres: de Do de Fa y de Sol.  
 Para el Mandolín solamente es necesario conocer la llave de Sol, denominada también llave de Violín.



## DE LOS TIEMPOS

Los tiempos de la música se dividen en dos clases: pares é impares.  
 Del tiempo par se forman 5 compases

### EJEMPLO



Es el tiempo principal. Se compone de 4 semínimas y se marca en 4 movimientos de 1 semínima por cada movimiento.



Se compone de 4 semínimas y se marca en 2 movimientos; dos por cada movimiento




Se compone de dos semínimas y se marca en 2 movimientos; una por cada movimiento.




Se compone de corcheas y se marca en 2 movimientos; tres corcheas por cada movimiento.



DOCE POR OCHO  compuesto de 12 corcheas que se marcan en cuatro movimientos tres por cada movimiento.

Del tiempo ímpar se forman tres compases.

### EJEMPLO

TRES POR CUATRO  compuesto de 3 semínimas que se marcan en tres movimientos, una por cada movimiento.

TRES POR OCHO  Se compone de tres corcheas que se marcan en tres movimientos, una por cada movimiento.

NUEVE POR OCHO  Se compone de nueve corcheas que se marcan en tres movimientos, tres por cada movimiento.

### DE LA LIGADURA

Hay dos clases de ligadura; la *Real* y la de *Acentuación*.

Llámase *Real* cuando liga entre sí dos notas de modo que la segunda se incorpora á la primera.

EJEMPLO 

Llámase de *Acentuación* cuando liga entre sí dos notas de nombre diferente.

EJEMPLO 

### DEL SINCO PADO

Cuando una nota de valor mayor se encuentra entre dos notas de valor menor contra tiempo á que da lugar llámase sincopado.

*EJEMPLO*



El tresillo de corcheas vale dos corcheas

El tresillo de semicorcheas vale dos semicorcheas

El sestillo de corcheas vale cuatro corcheas

El sestillo de semicorcheas vale cuatro semicorcheas

### DE LOS SOSTENIDOS

Los sostenidos son siete y caen á distancia de quinta. El 1º se marca en Fa; el 2º en Do; el 3º en Sol; el 4º en Re; el 5º en La; el 6º en Mi y el 7º en Si.



Los sostenidos, á más de alterar de medio tono cada nota, sirven también para fijar las diferentes tonalidades musicales.

SOL, tono mayor	RE	LA	MI	SI	FA #	DO #
MI tono menor,	SI	FA #	DO #	SOL #	RE #	LA #

## DE LOS BEMOLES

Así como los sostenidos, los bemoles también son siete y van de cuarta en cuarta.

El primero se marca en SI, el 2º en MI, el 3º en LA, el 4º en RE, el 5º en SOL, el 6º en DO y el 7º en FA.

### EJEMPLO



Los bemoles también, a más de disminuir de medio tono las notas batidas sirven para establecer los varios tonos.

Fa Mayor.	SI b	MI b	LA b	RE b	SOL b	DO b
Re Menor	SOL	DO	FA	SI b	MI b	LA b

### ADVERTENCIAS

1ª El tono natural sobre el cual se basan todos los demás es el tono de Do mayor y LA menor que no necesitan accidentes.

2ª Si cerca del quinto grado del tono mayor hay un accidente, la pieza es en tono menor; en caso diferente será en tono mayor: otro modo de conocer el tono de una pieza consiste en la observación de la primera nota debajo que acompaña.

3ª La escala se compone de cinco tonos y dos semitonos mayores.

### TÉRMINOS QUE INDICAN EL MOVIMIENTO DE UNA PIEZA

Los movimientos principales son cinco: *Adagio*, *Largo*, *Andante*, *Allegro*, *Presto*. De cada uno de ellos derivan muchos más que se aprenden de práctica.

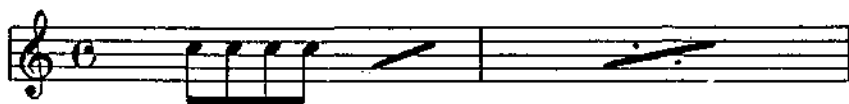
Nota:—Para el Mandolín, desde el Adagio hasta el Andantino las corcheas se hacen con trémolo; desde el Andante en adelante no.

## DE LAS ABREVIATURAS

vale 4 Semisimas      vale 8 Corcheas      vale 2 Corcheas

vale 5 Corcheas      vale 4 Corcheas      vale 4 Semicorcheas

vale 8 Semicorcheas      vale 8 Fusas      vale 16 Semifusas.



*p* piano, *pp* pianissimo, *f* fuerte, *ff* fuertísimo *mf* medio fuerte.

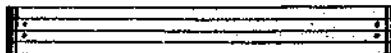
*p* *cresc.* *forte* *dim.* *p*

*cresc.* *f* *dim.*

*sf* ó *fz* esforzando el • (sobre la nota) quiere decir nota suelta.

marc. ó  $\Lambda$  marcado  $\bar{\cdot}$  (sobre la nota) menos densidad

Signos que indican la repetición de una parte cualquiera de una pieza.

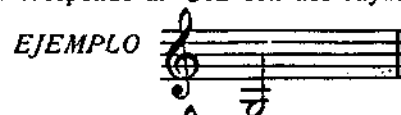


## CAPITULO II.

### Descripción del Mandolín

El Mandolín está formado con cuatro cuerdas dobles, es decir que cada dos cuerdas son unísonas.

Tocando la 4ª suelta (1) el sonido que se produce corresponde al SOL con dos rayas debajo del pentágono.



Tocando la 3ª cuerda suelta se consigue el RE debajo del pentágono



La 2ª cuerda suelta corresponde al LA 2º espacio



Con la 1ª cuerda se consigue el MI 4º espacio.



Figura general de las cuatro cuerdas sueltas del Mandolín



### COMO SE AFINA EL MANDOLÍN

Comprimiendo con el dedo sobre el 7º traste de la 2ª cuerda y tocándola con la púa que se tiene en la mano derecha, el sonido que se produce corresponde al MI de la 1ª cuerda suelta, deberá estirarse ó aflojarse hasta que llegue á ser unísona con la nota detallada por la vibración del 7º traste de la 2ª cuerda.

En la 3ª cuerda tocando el 7º traste debe reproducirse el LA de la segunda cuerda suelta; en caso diferente se estirará ó se aflojará hasta que las dos notas queden perfectamente unísonas.

El mismo procedimiento se empleará con la 4ª cuerda cuyo 7º traste corresponde al RE de la 3ª cuerda.

### DEMOSTRACIÓN



(1) El sonido que se obtiene tocando solamente con la púa sin hacer uso de los dedos de la mano izquierda llámase *cuerda suelta*, el signo que se emplea para marcar la cuerda ó nota suelta, es el 0(cero.)

### CAPÍTULO III. EXTENSIÓN DE LA 1ª POSICIÓN

para aprender las notas de la 1ª posición en las 4 cuerdas

Dedo - - - 0                      1º EJERCICIO

4ª cuerda

Traste - - - 0            2            4            5

Dedo - - - 0                      2º EJERCICIO

5ª cuerda

Traste - - - 0            2            4            5

Dedo - - - 0                      3er EJERCICIO

2ª cuerda

Traste - - - 0            2            3            5

Dedo - - - 0                      4º EJERCICIO

1ª cuerda

Traste - - - 0            2            3            5            7

*Repetirlo.*

Ejerc. 1<sup>o</sup>

Ejerc. 2<sup>o</sup>

## DEL TRÉMOLO

Para conseguir el trémolo, es decir la nota larga ó tenida es necesario hacer vibrar la púa bajando y alzando con celeridad el número de veces necesario para que la nota tremolada llegue á tener su valor.

Ejerc. 1º

ba ba ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba ba ba ba ba ba ba ba ba ba ba

ba ba ba ba



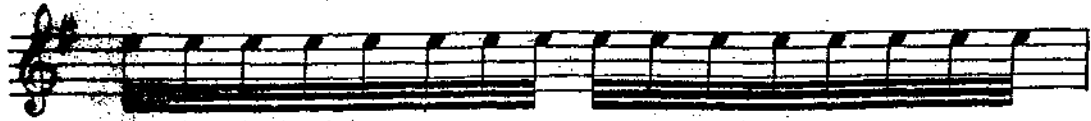
Ejerc. 2º

b a b a b a b a b a b a b a b a

b a b a b a b a

Ejerc. 3º

b a b a b a b a b a b a b a



PARTE SEGUNDA

De la Agilidad

Fijarse en los golpes de púa, bajando y alzando que se indican con *a* y *b*

The musical score consists of two systems, each starting with a circled number. The first system is marked with a circled '1' and the second with a circled '2'. Both systems are in the key of D major (one sharp) and 3/4 time. The score contains 16 staves of music. Each staff features a sequence of eighth notes with specific fingerings and bowing directions indicated by 'a' (upbow) and 'b' (downbow). The first system has 8 staves, and the second system has 8 staves. The notes are arranged in a way that demonstrates agility and precise bowing control.

NOTA—Al pasar de una cuerda a la otra la primera nota que se encuentre se tocará bajando (b) la púa.

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3/4

4/4

3/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

The image displays a musical score consisting of ten staves of music. The notation is written in a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The notes are represented by letters 'a' and 'b', with 'b' indicating a flat. The first staff begins with a circled '5' and a '4' below the staff. The second staff begins with a circled '6'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notes are arranged in a way that suggests a specific melodic or harmonic progression, though the exact meaning of the letter-based notation is not explicitly defined in the image.

First musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with rhythmic markings and letter-based annotations below the staff: b b a b a b a b b a b b a b b a b a b b b a b a b.

Second musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with rhythmic markings and letter-based annotations below the staff: b b a b a b a b b a b b a b b a b a b a b a.

Third musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with rhythmic markings and letter-based annotations below the staff: b b b a b a b b b a b a b a b b a b b a b.

Fourth musical staff with treble clef and key signature of one sharp (F#). A circled number '7' is positioned to the left of the staff. It contains a sequence of notes with rhythmic markings and letter-based annotations below the staff: b b a b b a b b b a b a b a b b b a b a b.

Fifth musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with rhythmic markings and letter-based annotations below the staff: b b a b a b a b b a b b a b b b a b a b a.

Sixth musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with rhythmic markings and letter-based annotations below the staff: b b b a b a b b b a b a b a b b a b b a b.

Seventh musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with rhythmic markings and letter-based annotations below the staff: b b a b a b a b b a b a b a b b a b b a b.

Eighth musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with rhythmic markings and letter-based annotations below the staff: b b a b a b a b b b a b a b b b a b a b a.

Ninth musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with rhythmic markings and letter-based annotations below the staff: b b a b b a b b b a b a b a b b b a b a b.

Tenth musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with rhythmic markings and letter-based annotations below the staff: b b a b a b e b b a b b a b.





The musical score consists of ten systems of two staves each, all in G major (one sharp). The first system is in common time (C) and begins with a measure number '9'. The second system begins with a measure number '10' and a time signature change to 2/4. The music is characterized by a dense, rhythmic texture of eighth and sixteenth notes. A prominent motif is the sequence 'b a', which is repeated and varied throughout the piece. The notation includes many beamed notes and rests, creating a complex and intricate melodic line. The piece concludes with a final cadence in the tenth system.



This musical score is written for a single melodic line in G major (one sharp, F#). It consists of 13 measures, starting with a treble clef and a key signature of one sharp.

- Measures 1-4:** Each measure contains a triplet of eighth notes. The notes are:
  - Measure 1: A4, B4, B4 (with flat).
  - Measure 2: A4, B4, B4 (with flat).
  - Measure 3: A4, B4, B4 (with flat).
  - Measure 4: A4, B4, B4 (with flat).
- Measures 5-9:** Each measure contains a continuous eighth-note run.
  - Measure 5: A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4.
  - Measure 6: B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.
  - Measure 7: A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4.
  - Measure 8: B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.
  - Measure 9: A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4.
- Measures 10-12:** Each measure contains a continuous eighth-note run.
  - Measure 10: B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.
  - Measure 11: A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4.
  - Measure 12: B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.
- Measure 13:** A 2/4 time signature is introduced. This measure contains six groups of sixteenth-note pairs, each beamed together and marked with a '6' above them.
  - Group 1: A4, B4.
  - Group 2: B4, C5.
  - Group 3: C5, D5.
  - Group 4: D5, E5.
  - Group 5: E5, F#5.
  - Group 6: F#5, G5.



14

b a b a b b b a b b b b b b b b a b b b a b a b  
 a b a b a b b a b b b b b b b b b a b b b a b a b  
 a b a b a b b a b b b b b b b b a b b b a b a b  
 a b a b a b a b a b a b a b a b a b b a b b b b  
 b b b b a b b b a b a b a b a b b b b b a b  
 b b a b a b a b a b a b b b b b b b a b

15

b a b a b b b a b a b a b b b a b a b a b a b a  
 b a b b b b a b a b a b b b a b b b b a b b b b  
 a b a b b b b a b a b a b a b b b b a b b b b b  
 a b a b a b a b a b a b a b a b a b a b b b b a b a b  
 b b b b a b a b b b b a b a b a b b b b b



ESCALA SEMITONADA

Dedo

17

18

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19 Para reforzar el 4º dedo

4 3 2 5 4 4 4 4

b a b a b



Para reforzar el 4º dedo y para desarrollar la elasticidad de los dedos en general.

20  no levante el 3º dedo

 no levante el 2º dedo

 no levante el 1er dedo

 4 4 0

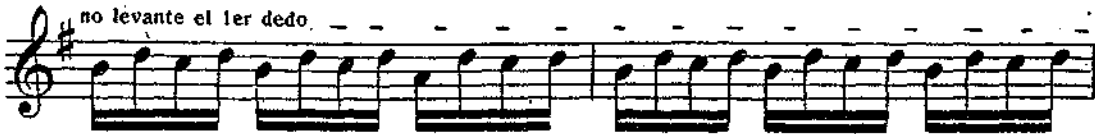
 firme el 3er dedo 3 4

 firme el 2º dedo

 firme el 1er dedo

 4 0 4

 firme el 3er dedo 0 3 4



no levante el 2º dedo - - - - - no levante el 1er dedo-

0 firme el 2º dedo - - - - -

firme el 1er dedo. - - - - - 4

0 4

0 4 0 4

21 PARA LA PUA

b a b a b a b a b a b a b a

0 4 0 4

This page of musical notation, numbered 31, contains ten staves of music in G major. The notation is written for guitar and includes various techniques such as triplets, sixteenth-note runs, and sixteenth-note chords. Fingering numbers (0-4) are placed above notes, and a '6' is placed below notes in the eighth staff. The music concludes with a double bar line on the tenth staff.

24

The page contains seven staves of musical notation. The first staff is numbered '24' and starts with a treble clef and a common time signature (C). The music is written in a single melodic line, consisting of continuous eighth-note patterns. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and beams connecting them. There are some accidentals (sharps and flats) scattered throughout the piece. The staves are arranged vertically, with the first staff at the top and the seventh at the bottom.

A musical score consisting of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music is written in a single melodic line with various rhythmic patterns, including eighth and sixteenth notes. The second staff continues the melody with a key signature change to one flat (Bb). The third staff continues with a key signature change to two flats (Bb, Eb). The fourth staff continues with a key signature change to two sharps (F#, C#). The fifth staff continues with a key signature change to one sharp (F#). The sixth staff concludes the piece with a final cadence. The notation includes various accidentals and dynamic markings throughout the piece.

## PARTE TERCERA SEGUNDA POSICIÓN

DEDO 4 1 2 3 4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 2

TRASTE 5 7 9 3 5 7 9 3 5 7 8 7 5 3 7 5 5 0 7 5 3 9 7 5 5 5

CUERDAS Cuarta Tercera Segunda Primera

1

2

3

The image displays a page of musical notation for a 4/4 piece. The first staff is marked with a '4' and a common time signature 'C'. It features a complex melodic line with numerous fingerings (1-5) and triplet markings (3) over eighth notes. The subsequent seven staves continue with rhythmic patterns of eighth notes, some with fingerings, and end with a double bar line.





3

4

B.A. 154

CUARTA POSICIÓN

DEDO

TRASTE

CUERDAS

Cuarta Tercera Segunda Primera

Detailed description: This staff shows the first system of the piece. It includes fingerings (1-4) above the notes and fret numbers (9, 11, 15, 7, 9, 11, 15, 7, 9, 11, 12, 9, 11, 12, 11, 9, 7, 12, 11, 9, 7, 15, 11, 9, 7, 15, 11, 9, 8, 9) below the notes. The strings are grouped into four sections: Cuarta, Tercera, Segunda, and Primera.

Detailed description: This staff continues the first system, featuring slurs and accents over the notes.

ANDANTE

Detailed description: This staff is marked 'ANDANTE' and includes fingerings (1-5) above the notes.

Detailed description: This staff continues the piece with fingerings (1-5) above the notes.

Detailed description: This staff continues the piece with fingerings (1-5) above the notes.

Detailed description: This staff continues the piece with slurs over the notes.

Detailed description: This staff continues the piece with fingerings (1-5) above the notes.

Detailed description: This staff continues the piece with fingerings (1-5) above the notes.

Detailed description: This staff continues the piece with slurs over the notes.

Detailed description: This staff continues the piece with slurs over the notes.

QUINTA POSICIÓN

DEDO 2 3 4 2 3 4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 2  
 TRASTE Cuarta 10 12 14 Tercera 8 10 12 14 Segunda 8 10 12 13 Primera 8 10 12 13 12 10 8 14 12 10 8 14 12 10 9 10  
 CUERDAS

ALLEGRETTO

The musical score is divided into two sections. The first section, comprising the first five staves, is in 3/4 time. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and sixteenth notes, with various fingering techniques indicated by numbers 1 through 5 above the notes. The second section, comprising the last five staves, is in 4/4 time. It also begins with a treble clef, a key signature of one flat, and a common time signature. This section features a more complex rhythmic pattern with many sixteenth notes, often beamed in groups of four or eight.

This musical score is written for guitar in a single system. It consists of eight staves of music, all in the key of B-flat major (one flat) and 3/4 time. The first three staves are marked with a '3', indicating a triplet. The first staff begins with a triplet of eighth notes (B-flat, A, G) and continues with a series of eighth-note patterns, including triplets and pairs of eighth notes. The second and third staves continue these patterns with various fingerings indicated by numbers 1-5. The fourth staff also continues the eighth-note patterns. The fifth staff concludes the triplet section with a final note. The sixth, seventh, and eighth staves are marked with a '4', indicating a fourth-note pattern. These staves feature a continuous, ascending eighth-note scale that spans across the staves, ending with a final note and a fermata.

## SEXTA POSICIÓN

Dedo

Traste 12 14 16 10 12 14 16 10 12 14 15 14 12 10 15 14 12 10 16 14 12 10 16 14 12 11 12

Cuerda Cuarta Tercera Segunda Primera

1

2

3

ANDANTE

6 staves of musical notation in 4/4 time, key of F# (one sharp). The notation consists of eighth-note patterns with various fingering numbers (1, 2, 3, 4) indicated above the notes.

ESCALAS Y TONALIDADES

Two staves of musical notation for guitar. The first staff is labeled "Do (5ª mayor)" and the second is labeled "La (3ª Menor)". Both staves show a scale in treble clef with a common time signature (C) and include fingering numbers.



Sol (3ª mayor)

Musical notation for Sol (3ª mayor) in G major, C major, and D major. The notation includes a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is written in eighth notes, and the accompaniment is in a simple harmonic style. Fingering numbers (0, 1, 2) are indicated below the notes.

Mi (3ª Menor)

Musical notation for Mi (3ª Menor) in E minor, A minor, and B minor. The notation includes a treble clef, a common time signature, and a key signature of two sharps (F# and C#). The melody is written in eighth notes, and the accompaniment is in a simple harmonic style. Fingering numbers (0, 1, 2, 3) are indicated below the notes.

Re (3ª Mayor)

Musical notation for Re (3ª Mayor) in D major, G major, and A major. The notation includes a treble clef, a common time signature, and a key signature of two sharps (F# and C#). The melody is written in eighth notes, and the accompaniment is in a simple harmonic style. Fingering numbers (0, 1, 2, 3, 5) are indicated below the notes.

Si (3ª Menor)

Musical notation for Si (3ª Menor) in B minor, E minor, and F# minor. The notation includes a treble clef, a common time signature, and a key signature of three sharps (F#, C#, and G#). The melody is written in eighth notes, and the accompaniment is in a simple harmonic style. Fingering numbers (0, 1, 2, 3, 5) are indicated below the notes.

La (3ª Mayor)

Musical notation for La (3ª Mayor) in F# major, C# major, and D# major. The notation includes a treble clef, a common time signature, and a key signature of three sharps (F#, C#, and G#). The melody is written in eighth notes, and the accompaniment is in a simple harmonic style. Fingering numbers (0, 1, 2, 3, 5) are indicated below the notes.

fa # (3ª Menor)

Musical notation for fa # (3ª Menor) in D# minor, G# minor, and A# minor. The notation includes a treble clef, a common time signature, and a key signature of four sharps (F#, C#, G#, and D#). The melody is written in eighth notes, and the accompaniment is in a simple harmonic style. Fingering numbers (0, 1, 2, 3, 5) are indicated below the notes.

fi (3ª Mayor)

Musical notation for fi (3ª Mayor) in E# major, A# major, and B# major. The notation includes a treble clef, a common time signature, and a key signature of four sharps (F#, C#, G#, and D#). The melody is written in eighth notes, and the accompaniment is in a simple harmonic style. Fingering numbers (0, 1, 2, 3, 5) are indicated below the notes.

Do# (3ª Menor)

Musical notation for Do# (3ª Menor) in F# minor, C# minor, and D# minor. The notation includes a treble clef, a common time signature, and a key signature of four sharps (F#, C#, G#, and D#). The melody is written in eighth notes, and the accompaniment is in a simple harmonic style. Fingering numbers (0, 1, 2, 3, 5) are indicated below the notes.

Si (5ª Mayor)

Sol # (3ª Menor)

Fa # (3ª Mayor)

Re # (3ª Menor)

Fa (3ª Mayor)

Re (3ª Menor)

Si b (3ª Mayor)

SOL (3ª menor)



Mi b (3ª Mayor)



Do (3ª menor)



La b (3ª Mayor)



Fa (3ª Menor)



Re b (3ª Mayor)



Si b (3ª Menor)



FIN DEL MÉTODO.

# МАЛЕНЬКИЙ БРАЗИЛЕЦ

# LITTLE BRAZILIAN

Обработка А. МАКАРОВА  
Arranged by A. MAKAROV

B. ACEVEDO  
V. ASEVEDO

The musical score is written for guitar and piano. It begins with a tempo marking of quarter note = 144. The guitar part starts with a series of chords marked with 'x' symbols, indicating muted strings. The piano part consists of chords and melodic lines in the right and left hands. The score is divided into five systems, each with a guitar staff and a piano grand staff (treble and bass clefs). The key signature has two sharps (D major). The first system includes the instruction '(по закрытым струнам) (onto the stopped strings)' and a dynamic marking of 'f'. The second system has a dynamic marking of 'mf'. The third system continues the melodic development. The fourth system features a first ending bracket. The fifth system concludes with a final cadence.

First system of musical notation. The top staff is a single melodic line with various fingering numbers (1, 2, 3, 0, 3) and accents. The bottom two staves are a grand staff with chords and bass lines. The word "leggero" is written in the right hand of the grand staff.

Second system of musical notation. The top staff continues the melodic line with a dynamic marking of *p* (piano) at the end. The grand staff below features chords and bass lines with a dynamic marking of *f* (forte) in the right hand.

Third system of musical notation. The top staff includes fingering numbers and accents. The grand staff below starts with a dynamic marking of *p* (piano) and includes an *8vb* (octave below) marking in the bass line.

Fourth system of musical notation. The top staff features complex chordal structures with many accidentals. The grand staff below includes multiple *8vb* markings in the bass line.

First system of musical notation. The treble clef part begins with a series of eighth notes, followed by a measure with a fermata and a dynamic marking of *p*. The bass clef part consists of chords and single notes, also marked with *p*.

Second system of musical notation. The treble clef part features a crescendo marking (*cresc.*) and ends with a fermata. The bass clef part includes a marking for *8vb* (8va below) and ends with a fermata.

Third system of musical notation. The treble clef part has a *dim.* marking followed by a *f* marking. The bass clef part also has a *dim.* marking.

Fourth system of musical notation. The treble clef part continues with eighth notes. The bass clef part starts with a *mf* marking and consists of chords and single notes.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with two sharps (F# and C#). The top staff features a melodic line with eighth and sixteenth notes. The grand staff provides harmonic support with chords and bass lines. A dynamic marking of *mf* is present in the middle of the system.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melodic line in the top staff continues with similar rhythmic patterns. The grand staff accompaniment includes some sustained chords in the right hand and a steady bass line in the left hand.

Third system of musical notation. The top staff shows a more active melodic line with frequent sixteenth-note runs. The grand staff accompaniment remains consistent with the previous systems, providing a solid harmonic foundation.

Fourth system of musical notation, the final system on the page. The melodic line in the top staff concludes with a series of sixteenth-note figures. The grand staff accompaniment ends with sustained chords in the right hand and a final bass line in the left hand.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The top staff features a complex melodic line with many sixteenth notes and some slurs. The grand staff provides harmonic support with chords and bass lines. There are dynamic markings such as *sf* (sforzando) and *f* (forte) throughout the system.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melodic line in the top staff continues with rhythmic patterns. The grand staff accompaniment includes chords and bass lines. Dynamic markings like *f* and *sf* are present.

Third system of musical notation. The top staff shows a melodic line with some rests. The grand staff accompaniment features chords and bass lines. Dynamic markings include *f* and *sf*.

Fourth system of musical notation. The top staff continues the melodic line. The grand staff accompaniment includes chords and bass lines. Dynamic markings like *f* and *sf* are used. There are some slurs and ties in the grand staff.



The first system consists of a single treble staff with a melodic line featuring eighth-note patterns and accents. Below it is a grand staff (treble and bass clefs) with accompaniment. The bass line has a steady eighth-note pulse, while the treble part of the grand staff has chords with accents.

The second system continues the melodic line in the single treble staff. The grand staff accompaniment features more complex chordal textures, including some triplets and slurs. An *8vb* marking is present in the bass line.

The third system shows the melodic line with a *cresc.* marking. The grand staff accompaniment features long, sustained chords in both staves, also marked with *cresc.*

The fourth system features a melodic line with dynamic markings *sf* and *ff*. The grand staff accompaniment also includes dynamic markings *sf* and *ff*, with some chords being sustained.

# ТЕМА И ВАРИАЦИИ

ДЛЯ ДОМРЫ И ГИТАРЫ.

Г. БЕЛОВ

Тема

Andante

Домра *p semplice*

Гитара *p*

The musical score for the 'Тема' section consists of two staves: Domra and Guitar. The Domra part is written in a single treble clef with a 3/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a slur. The Guitar part is written in a single treble clef with a 3/4 time signature. It begins with a series of chords, followed by a half note, and then a series of chords with a slur. The tempo is 'Andante' and the dynamics are 'p' (piano) and 'p semplice'.

ВАР. I

Poco più mosso

pizz.

*ten. p simile*

*p*

*mp*

The musical score for the 'ВАР. I' section consists of two staves: Domra and Guitar. The Domra part is written in a single treble clef with a 3/4 time signature. It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with a slur. The Guitar part is written in a single treble clef with a 3/4 time signature. It begins with a series of chords, followed by a half note, and then a series of chords with a slur. The tempo is 'Poco più mosso' and the dynamics are 'p' (piano), 'mp' (mezzo-piano), and 'pizz.' (pizzicato).

**BAP. II**

**Allegro poco agitato**

Musical score for BAP. II, Allegro poco agitato. The score consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system ends with a forte (*f*) dynamic and the instruction *attacca*.

**BAP. III**

**L'istesso tempo**

Musical score for BAP. III, L'istesso tempo. The score consists of two systems of two staves each. The first system starts with a forte (*f*) dynamic.

*sf* *p* *p*  
*f sub.* *sf*  
*sf* *sf* *sf* *f* *attacca*

**BAP. IV**  
**Scherzando**

*p* *p*  
*mf* *p* *p*  
*mf* *p* *p*

## BAP. V

Leggiero grazioso

The musical score consists of two staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "Leggiero grazioso". The score is divided into several systems, each with a dynamic marking of *p* (piano). The first system includes a fermata over a note in the upper staff. The second system features a fermata over a note in the lower staff. The third system includes a fermata over a note in the upper staff. The fourth system includes a fermata over a note in the upper staff. The fifth system includes a fermata over a note in the upper staff. The sixth system includes a fermata over a note in the upper staff. The seventh system includes a fermata over a note in the upper staff. The eighth system includes a fermata over a note in the upper staff. The score concludes with a *rit.* (ritardando) marking and an *attacca* instruction.

## BAP. VI

Vivo

Musical score for BAP. VI, Vivo. The score consists of three systems of two staves each. The first system has dynamics *p*, *sf*, *sf*. The second system has dynamics *f*, *p*, *f*, *p*. The third system has dynamics *f*, *p*, *f*, *p*. The music is in 2/4 time and features complex rhythmic patterns and dynamic contrasts.

## BAP. VII

Dramatico

Musical score for BAP. VII, Dramatico. The score consists of three systems of two staves each. The first system has dynamics *ff*. The second system has dynamics *ff*. The third system has dynamics *ff*. The music is in 2/4 time and features complex rhythmic patterns and dynamic contrasts.

The first system of the musical score consists of two staves. The upper staff contains a series of chords, some with accidentals (sharps and flats) and a long slur over the first few measures. The lower staff features a melodic line with eighth and sixteenth notes, including triplets and a dynamic marking of *sf* (sforzando) with an upward-pointing arrow. The system concludes with a *Vol. Massimo* marking and the instruction *attacca*.

**BAP. VIII**  
**Allegro**

The second system of the musical score consists of two staves. The upper staff begins with a dynamic marking of *p* (piano) and features a rhythmic pattern of eighth notes, alternating with *f* (forte) markings. The lower staff starts with a *p* marking and contains a melodic line with various intervals and accidentals. The system concludes with a *mf* (mezzo-forte) marking on the upper staff.

*p cresc.*  
*p cresc.*  
*f*  
*f*  
*attacca*

**BAP. IX**

*f sempre*  
*f sempre*  
*f*  
*p*  
*attacca*



### ВАР. X (КАДЕНЦИЯ ГИТАРЫ)

**Allegro**

Гит.

*f*

*attacca*

Detailed description: This section contains three staves of music for guitar. The first staff begins with a forte (*f*) dynamic and features a series of chords and eighth-note patterns. The second and third staves continue the melodic and harmonic development, with the third staff ending in an *attacca* instruction.

### ВАР. XI (КАДЕНЦИЯ ДОМРЫ)

Д.

*f*

*gliss.*

*pizz.*

*pizz.*

Detailed description: This section contains three staves of music for domra. The first staff starts with a forte (*f*) dynamic and includes a glissando (*gliss.*) marking. The second and third staves feature melodic lines with various ornaments and include *pizz.* (pizzicato) markings.

The musical score consists of seven staves of music, all in treble clef. The first staff features a melodic line with a slur over the final two notes and three fermatas below. The second staff begins with a *mp cresc.* marking and ends with a *f* dynamic. The third staff starts with a *fff* dynamic and ends with a *p* dynamic. The fourth staff is marked *cresc.*. The fifth staff ends with a *mf* dynamic. The sixth staff is marked *diminuendo* and includes a first ending bracket labeled (1). The seventh staff ends with a *pp* dynamic and an *attacca* instruction.

**ВАР. XII**

**Andante**

The musical score consists of two staves, labeled 'Д.' (top) and 'Гит.' (bottom). The top staff features a series of chords, each marked with a slur and a dynamic marking of *pp*. The bottom staff features a melodic line with eighth notes, marked with a dynamic of *p* and a *legato* articulation. The score is organized into five systems, each with two staves. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as slurs, dynamics, and articulation marks.

The musical score consists of two staves, each with a treble clef. The first system (measures 1-2) features a piano (*pp*) dynamic. The second system (measures 3-4) continues the melodic and harmonic development. The third system (measures 5-6) includes a *pp sub.* dynamic marking and a *p* dynamic marking. The fourth system (measures 7-8) shows further melodic movement. The fifth system (measures 9-10) continues the texture. The sixth system (measures 11-12) features a *p* dynamic. The seventh system (measures 13-14) shows a melodic line with a *p* dynamic. The eighth system (measures 15-16) concludes with an *attacca* instruction.

Coda

The musical score for the Coda section consists of two staves. The first system includes dynamics *f* and *sim.*. The second system features a *gliss.* marking. The third system includes a *gliss.* marking. The fourth system includes a *gliss.* marking. The fifth system includes a *gliss.* marking and a *ff* dynamic. The score includes various musical notations such as slurs, accents, and performance instructions.

\* Удар по деке.

*mf cresc.*

*ff*

**Andante sostenuto**

*p*

*p*

**Allegro**

*p* *sub. ff*

*sub. ff*

Домра

# ТЕМА И ВАРИАЦИИ

ДЛЯ ДОМРЫ И ГИТАРЫ

Г. БЕЛОВ

Тема

**Andante**

*p semplice*

**ВАР. I**

**Poco più mosso**

*pizz.*  
*ten. p* *simile*  
*p* *attacca*

Домра

ВАР. II

Allegro poco agitato

*p*

*attacca*

ВАР. III

L'istesso tempo

*f*

*p*



Домра

*f* *f* *attacca*

ВАР. IV

Scherzando

*p* *mf*

ВАР. V

Leggiero grazioso

*p*

Домра

1 3

rit.

Б 1 Б

attacca

ВАР. VI

p sf sf

f p f

p f

ВАР. VII

Dramatico

ff

The first system consists of three staves of music. The top staff features a series of chords with a slur over the first four measures. The middle staff has a melodic line with a slur over the first four measures. The bottom staff contains chords with slurs, ending with the instruction *attacca*.

ВАР. VIII

The second system is a single staff of music with complex rhythmic patterns and fingerings. It includes dynamic markings *p*, *f*, *mf*, and *p cresc.*. The notation includes various accidentals and fingerings (1, 2, 3, 4, 0). The system concludes with the instruction *attacca*.

Домра

ВАР. IX

*f sempre*

*attacca*

ВАР. X (КАДЕНЦИЯ ГИТАРЫ)

Allegro

Гитара

*f*

*attacca*

ВАР. XI (КАДЕНЦИЯ ДОМРЫ)

Домра

1  
gliss.  
f Б

2  
1 2 3 4  
1 5 3 0 2 Б 1 Б 0

pizz.  
pizz.  
3 0 2 Б 1 Б 0

mp cresc. f ff

gliss.

p cresc.

mf dim. pp *attacca*

ВАР. XII

Andante

legato

pp

pp sub.

*attacca*

Домра

Coda

Andante sostenuto

Allegro

# СОНАТИНА\*

Л. БЕТХОВЕН

Протяжно

Доигра малая трехструнная

Гитара семиструнная

Ускоряя

Темп I

sul A

pizz.

pizz.

\* Сонатина для мандалины

# КОЛЫБЕЛЬНАЯ

И. БРАМС

Ласково, подвижно

The musical score is written for piano and voice. It consists of four systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo and mood are indicated as 'Ласково, подвижно' (Gently, lively). The piano part begins with a *p* (piano) dynamic. The vocal part includes several measures with slurs and accents, and a final phrase with first and second endings. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.



# to the other side

Allegro agitato ♩ = 140

М. Броннер

The first system of the score consists of four measures. The upper staff is a treble clef with a whole rest in each measure. The lower staff is a grand staff (treble and bass clefs) with a forte (*ff*) dynamic. It features a complex rhythmic pattern with many beamed notes and accents. A first ending bracket labeled "1" spans the last two measures. A dashed line labeled "8va" is positioned above the second measure of the lower staff.

The second system contains measures 5 through 9. The upper staff has a whole rest in measures 5-7, followed by a tremolo in measures 8-9 with a mezzo-forte (*mf*) dynamic. A first ending bracket labeled "1" is above measure 8. The lower staff continues the complex rhythmic pattern from the first system, with a mezzo-forte (*mf*) dynamic. A dashed line labeled "8va" is above measure 5.

The third system covers measures 10 to 13. The upper staff features a melodic line with a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The lower staff continues the rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.

The fourth system includes measures 14 to 17. The upper staff begins with a piano (*p*) dynamic and a crescendo hairpin, reaching a forte (*f*) dynamic by measure 15. The lower staff also features a crescendo hairpin and a forte (*f*) dynamic. A dashed line labeled "8va" is above measure 15.

18 *cresc.*

guz

guz

18 *cresc.*

22 *f* 3 3 2 *mf* tremolo

3

22 *f* *mf* tremolo

26 *mf*

26 *mf*

guz

30 *cresc.*

30 *cresc.*

guz

30 *cresc.*

**Presto con tutta forze**

33 *tra* *tremolo* *ff* *legato* *ff*

36

39

42

ossia

46

*ff*

49

*ff*

ossia

50

*ff*

*ff*

*ff*

ossia

54

*ff*

*ff*

Gua

ossia

55

56

*ff*

ossia

58

58

ossia

59

59

ossia

Musical score for measures 60-63. The system consists of three staves. The top staff is a single treble clef with a melodic line containing triplets and slurs. The middle staff is a single treble clef with a similar melodic line, also featuring triplets and slurs. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment consisting of chords and moving lines.

ossia

Musical score for measures 62-65. The system consists of three staves. The top staff is a single treble clef with a melodic line featuring accents and slurs. The middle staff is a single treble clef with a similar melodic line, also featuring accents and slurs. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment consisting of chords and moving lines.

ossia

Musical score for measures 64-67. The system consists of three staves. The top staff is a single treble clef with a melodic line featuring accents and slurs. The middle staff is a single treble clef with a similar melodic line, also featuring accents and slurs. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment consisting of chords and moving lines.

66 5

66 *ff*

This system covers measures 66 to 68. It features a treble clef with a 4/4 time signature and a key signature of one flat. The right hand plays a series of chords, while the left hand plays a bass line with some triplets. A dynamic marking of *ff* is present. A box containing the number '5' is located above the first measure. A bracket above the right hand in measure 68 indicates a sixteenth-note triplet.

69

69

This system covers measures 69 to 71. The right hand continues with chords, and the left hand has a more active bass line. A bracket above the right hand in measure 71 indicates a sixteenth-note triplet.

72

72

This system covers measures 72 to 74. The right hand has a more melodic line with some chords, and the left hand continues with a bass line. A bracket above the right hand in measure 74 indicates a sixteenth-note triplet.

75

75

This system covers measures 75 to 77. The right hand has a melodic line with some chords, and the left hand continues with a bass line. A bracket above the right hand in measure 77 indicates a sixteenth-note triplet.

78

78

81

81

83

83

85

85



87 tremolo

87

(flag) Glissando Glissando Glissando

90

6 Pizz.

94

97

97

Pizz.

102

*mf*

*mf*

105

rit.

(Flag.)

*mp*

*p*

7

Tempo primo  $\text{♩} = 140$

109

*mp* espressive

114

*mf*

*mf*

118 8

*f*

*f*

118

(Bartok Pizz.)

*mf*

120

120

124

cresc.

124

cresc.

*f*

126

*mf*

126

*mf*

129 9 *mf*

*p* *mf*

132 *mf* **accel.**

135 *cresc. poco a poco*

*cresc. poco a poco*

138

Detailed description of the musical score: The score is written for voice and piano. It consists of six systems of staves. The first system (measures 129-131) shows a vocal line starting with a triplet of eighth notes marked 'mf' and a piano accompaniment starting with a triplet of eighth notes marked 'p'. The second system (measures 132-134) features a vocal line with triplets and an 'accel.' marking, and a piano accompaniment with chords and triplets marked 'mf'. The third system (measures 135-137) has a vocal line with triplets and a 'cresc. poco a poco' instruction, and a piano accompaniment with complex chordal textures and triplets, also marked 'cresc. poco a poco'. The fourth system (measures 138-140) continues the vocal line with triplets and the piano accompaniment with dense chordal patterns and triplets.

140

Fl. II

140

tremolo

142

142

f

144

**Allegro furioso** ♩ = 188

10

**fff**

Glissando

**fff**

147

**ff**

150

152

10:8

10:8

*ff*

*mf*

*mf*

*mf*

*cresc. poco a poco*

*cresc. poco a poco*

**Tempo primo**

$\text{♩} = 140$

11

accel.

159

3

ossia

161

3

Allegro furioso  $\text{♩} = 188$

ossia

163

12

*ff*

*ff*

*ff*

*ff*

Glissando

12

*ff*

*ff*

*ff*

*ff*

Glissando

ossia

Musical score for measures 166-168. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a *ff* dynamic marking. The key signature has one flat, and the time signature is 4/4.

ossia

Musical score for measures 169-171. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a *ff* dynamic marking. The key signature has one flat, and the time signature is 4/4.

ossia

Musical score for measures 172-174. The system includes a vocal line (top) and a piano accompaniment (bottom). The key signature has one flat, and the time signature is 4/4.



ossia

Musical score for measures 173-177. The score is in 4/4 time. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part includes a prominent glissando in the right hand starting at measure 173, marked *fff*. The vocal line has a melodic line with some rests. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for measures 178-181. The score is in 4/4 time. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part is highly technical, featuring many sixteenth-note patterns and triplets, marked *fff*. The vocal line has rests in measures 178-180 and a melodic line in measure 181.

Musical score for measures 182-183. The score is in 4/4 time. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part has a complex rhythmic pattern with many sixteenth notes, marked *fff*. The vocal line has a melodic line with some rests.

Tempo primo ♩ = 140

Musical score for measures 184-187. The score is in 4/4 time. It features a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part starts with a *secco* marking and includes a triplet in the right hand. The tempo is marked *Tempo primo* with a quarter note equal to 140. The piano part includes a *mf* marking and a *ped* marking at the end of measure 187.

13

quasi git.  
Pizz.

187

5 5 5 5

legato  
pp

187

non legato

189

5 5 5 5

189

191

rit.

191

2+3/4

ossia

192

14

Con anima

193

193

192

14

Con anima

193

193

ossia

193

195 (8<sup>va</sup>)

195

ossia

196

198

198

201

espressivo ord.

cresc.

mf

15

201

cresc.

mf

204

204

208

208

213

cresc.

213

216

216

219

ossia

222

ossia

225

228 **a tempo** 16 Pizz. *mp*

228 *p*

233 *pp*

236 *pp* sul A tremolo (flag)

241 Pizz. *pp*

Musical score for piano, measures 246-249. The score is written for a single piano instrument, with a grand staff consisting of a treble clef and two bass clefs. Measure 246 is marked with a treble clef and contains a melodic line with a slur over five notes, each with a triplet of vertical lines above it. The bass clef part in measure 246 has a single note with a sharp sign. Measure 247 continues the melodic line in the treble clef. Measure 248 features a *ppp* dynamic marking and a slur over two notes in the treble clef. Measure 249 has a *sub* marking and a slur over two notes in the bass clef, with a dashed line below the notes. The score concludes with a double bar line.

# to the other side

Allegro agitato ♩ = 140

М. Броннер

First system of the musical score, measures 1-4. The right hand has a whole rest. The left hand features a piano introduction with a forte (*ff*) dynamic, followed by a section marked *f*. A *8va* marking is present above the staff.

Second system of the musical score, measures 5-9. Measure 5 is marked with a box containing the number '1'. The right hand has a whole rest. The left hand continues with a tremolo effect and a mezzo-forte (*mf*) dynamic. A *8va* marking is present above the staff.

Third system of the musical score, measures 10-13. The right hand has a melodic line with a mezzo-forte (*mf*) dynamic. The left hand has a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic.

Fourth system of the musical score, measures 14-17. The right hand starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The left hand also features a crescendo (*cresc.*) and a forte (*f*) dynamic. A *8va* marking is present above the staff.



18

cresc.

8va

8va

18

cresc.

22

*f*

3

3

2

tremolo

*mf*

*f*

*mf*

22

26

*mf*

8va

26

30

cresc.

8va

30

cresc.

**Presto con tutta forze**

33 *tra* *ff* *tremolo* *legato* **3** *ff*

36

39

42

ossia

46

*ff*

4

3

3

*ff*

ossia

50

*ff*

*ff*

*ff*

ossia

54

*ff*

*ff*

Gua

ossia

55

56

*ff*

ossia

58

ossia

59

ossia

Musical score for measures 60-63. The system consists of three staves. The top staff (treble clef) contains a melodic line with triplets and a fermata over the final measure. The middle staff (treble clef) contains a melodic line with triplets. The bottom staff (grand staff) contains a piano accompaniment with chords and moving lines in both hands.

ossia

Musical score for measures 62-65. The system consists of three staves. The top staff (treble clef) contains a melodic line with accents. The middle staff (treble clef) contains a melodic line with accents. The bottom staff (grand staff) contains a piano accompaniment with chords and moving lines in both hands.

ossia

Musical score for measures 64-67. The system consists of three staves. The top staff (treble clef) contains a melodic line with accents. The middle staff (treble clef) contains a melodic line with accents. The bottom staff (grand staff) contains a piano accompaniment with chords and moving lines in both hands.

66 5

66 *ff*

This system contains measures 66, 67, and 68. The right hand (RH) features a steady eighth-note accompaniment of chords. The left hand (LH) has a more active line with eighth notes and chords. Measure 66 includes a dynamic marking of *ff*. Measure 68 contains a sixteenth-note chord with a '6' above it, indicating a sextuplet.

69

69

This system contains measures 69, 70, and 71. The RH continues with eighth-note chords. The LH has a similar rhythmic pattern. Measure 71 features a sixteenth-note chord with a '6' above it.

72

72

This system contains measures 72, 73, and 74. The RH continues with eighth-note chords. The LH has a similar rhythmic pattern. Measure 74 features a sixteenth-note chord with a '6' above it.

75

75

This system contains measures 75, 76, and 77. The RH continues with eighth-note chords. The LH has a similar rhythmic pattern. Measure 77 features a sixteenth-note chord with a '6' above it.

78

78

81

81

83

83

85

85

87 tremolo

Musical score for measures 87-89. The top staff features a tremolo marking. The middle and bottom staves show piano accompaniment with chords and moving lines.

90 (flag) Glissando Glissando Glissando

Musical score for measures 90-93. The top staff has a "flag" marking and three "Glissando" markings. The middle and bottom staves show piano accompaniment with chords and moving lines.

6 Pizz. 94 f f 3 3 3

Musical score for measures 94-96. The top staff has a "Pizz." marking and a box containing the number "6". The middle and bottom staves show piano accompaniment with chords and moving lines.

97 f ff

Musical score for measures 97-100. The top staff has a "f" marking. The middle and bottom staves show piano accompaniment with chords and moving lines.



Pizz.

102

*mf*

*mf*

105

rit.

(Flag.)

*mp*

*p*

7

Tempo primo  $\text{♩} = 140$

109

*mp* espressive

*mp*

114

*mf*

*mf*

118 8

*f*

*f*

*mf*

118

(Bartok Pizz.)

120

*f*

120

(Bartok Pizz.)

124

*cresc.*

*p.*

*f*

124

126

*mf*

126

129 9 *mf*

*p* *mf*

132 *mf* **accel.**

*mf*

135 *cresc. poco a poco*

*cresc. poco a poco*

135

138

138

140

Fl. III.

140

tremolo

142

142

f

144

Allegro furioso  $\text{♩} = 188$

10

Glissando

147

ff

147

150

152

155

157

10:8

10:8

**Tempo primo**

**ff**

**mf**

**mf**

**cresc. poco a poco**

**cresc. poco a poco**

11

accel.

$\bullet = 140$

159

159

ossia

161

161

**Allegro furioso** ♩ = 188

ossia

163

12

*fff*

*fff*

*ff*

*fff*

*fff*

163

*Glissando*

ossia

Musical score for measures 166-168. The system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part features a *ff* dynamic marking. The key signature has one flat, and the time signature is 4/4.

ossia

Musical score for measures 169-171. The system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part features a *ff* dynamic marking. The key signature has one flat, and the time signature is 4/4.

ossia

Musical score for measures 172-174. The system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has one flat, and the time signature is 4/4.

ossia

175

175

*fff*

Glissando

*fff*

178

178

*fff*

182

182

*fff*

11:12

10:8

10:8

Tempo primo ♩ = 140

184

184

*secco*

*mf*

*secco*



13

quasi git.  
Pizz.

187

5 5 5 5

legato  
pp

187

3 3 3 3

non legato

189

5 5 5 5

8va

189

3 3 3 3

8va

191

rit.

5 5 5 5

8va

191

3 3 3 3

8va

2+3/4

2+3/4

2+3/4

2+3/4

ossia

192

14

Con anima

193

116

8va

193

2+3/4

2+3/4

2+3/4

2+3/4

ossia

193

195 (8<sup>va</sup>)

195

ossia

196

198

198

201

espressivo ord.

cresc.

mf.

15

201

cresc.

mf

204

Musical score for measures 204-207. The system includes a treble clef staff and a grand staff (two bass clef staves). The key signature has one sharp (F#) and the time signature is 4/4. The music features a melodic line in the treble and a complex accompaniment in the bass.

208

Musical score for measures 208-212. The system includes a treble clef staff and a grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with melodic and harmonic development.

213

cresc.

Musical score for measures 213-215. The system includes a treble clef staff and a grand staff. The key signature has one sharp (F#) and the time signature is 4/4. A crescendo marking is present. The music features a melodic line in the treble and a complex accompaniment in the bass.

216

Musical score for measures 216-219. The system includes a treble clef staff and a grand staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music continues with melodic and harmonic development.

219

ossia

222

*mf*

ossia

225

*mp*

*p*

*pp*

rit.

*mp*

*p*

*pp*

*pp*

228 **a tempo** 16 Pizz. *mp*

228 *p*

233

236 *pp* sul A tremolo (flag)

241 Pizz. *pp*

Musical score for piano, measures 246-249. The score is written for a single piano instrument, with a grand staff consisting of a right-hand treble clef and a left-hand bass clef. Measure 246 begins with a treble clef and contains a series of six chords, each marked with a fermata and a dynamic marking of *pp*. The chords are: C major (C4, E4, G4), D minor (D4, F4, A3), E minor (E4, G4, B3), F major (F4, A4, C5), G major (G4, B4, D5), and A minor (A4, C5, E5). The bass line in measure 246 consists of a single note, C3, marked with a plus sign (+). Measure 247 contains a treble clef with a single note, D4, marked with a plus sign (+). The bass line in measure 247 consists of a single note, C3, marked with a plus sign (+). Measure 248 contains a treble clef with a single note, E4, marked with a plus sign (+). The bass line in measure 248 consists of a single note, C3, marked with a plus sign (+). Measure 249 contains a treble clef with a single note, F4, marked with a plus sign (+). The bass line in measure 249 consists of a single note, C3, marked with a plus sign (+). The score is written in a style that suggests a minimalist or contemporary composition, with a focus on harmonic structure and dynamics.

# ЛАРГЕТТО

А. ВИВАЛЬДИ  
Переложение Я. ХЕЙФИЦА

встр.  $\text{D}$  Andante

The musical score is written in D major and 6/8 time. It consists of two systems. The first system features a single treble clef staff with a melodic line and a grand staff (treble and bass clefs) for the piano accompaniment. The second system continues the piece with similar notation. Dynamics include *mf* and *p*. Fingerings (3, 4, 2, 3, 2, 2) and articulation marks are present. The piece concludes with a fermata over a final chord.

\*Ритмическую фигуру исполнять несколько раз за подставкой по струнам, а затем по пюанцирю до полного затухания.

First system of a musical score. The upper staff (treble clef) begins with a piano (*p*) dynamic and a melodic line. The lower staff (grand staff) features a piano accompaniment with chords and moving lines. The system concludes with a dynamic shift to *mf* and the instruction *espressivo*.

Second system of the musical score. The upper staff contains melodic phrases with fingerings 3, 3, 4, 1, and 2. The piano accompaniment continues with complex chordal textures.

Third system of the musical score. It includes a *rit.* (ritardando) marking and a circled letter 'A' above a melodic phrase. The piano accompaniment features a *p* dynamic. The system ends with the instruction *a tempo*.

Fourth system of the musical score. The upper staff shows melodic lines with fingerings 4, 2, 4, 1, 3, 3, 0, and 2. The piano accompaniment consists of chords with grace notes.



The image displays a musical score for piano, organized into five systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano). There are also circled letters 'D' and 'G' and circled numbers '2' and '7'.

This musical score is written for piano and consists of five systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The music is in a minor key, indicated by one flat in the key signature. The score features various musical notations including slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The dynamics range from *f* (forte) to *p* (piano). The tempo markings include *rit.* (ritardando) and *a tempo*. The score concludes with a double bar line and repeat dots.

*f*

*f*

*mf*

*mf*

*p*

*p*

*p*

*p*

*rit.*

*a tempo*

This musical score consists of three staves. The top staff is in treble clef, the middle staff is in middle C clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music is written in a style typical of 19th-century piano literature, featuring a melody in the treble and a complex accompaniment in the middle and bass staves. The piece concludes with a double bar line and a fermata over the final note in the bass staff.

## МЕНУЭТ БЫКА

Й. Гайдн

Tempo di Menuetto

The musical score is presented in three systems. The first system shows the beginning of the piece in D major, 3/4 time, marked *f*. The piano part features a rhythmic accompaniment of eighth notes, while the violin part has a melodic line with slurs and fingerings (4, 2, 0). The second system continues the piece, with the piano part playing chords and the violin part featuring more complex rhythmic patterns and slurs. The third system concludes the piece, marked *mf* and *(cantabile)*, with the piano part playing chords and the violin part playing a melodic line with slurs and trills.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with slurs and fingerings (2, 1, 1). The grand staff contains accompaniment with chords and moving lines. A dynamic marking *f* is present at the end of the system.

Second system of musical notation, continuing the three-staff format. It features similar melodic and accompanimental parts. A dynamic marking *f* is present at the end of the system.

Third system of musical notation. It begins with the word "Trio" centered above the staves. The music continues with the same three-staff layout. A dynamic marking *p* is present. The word "Fine" is written below the bass staff at the end of the system.

Fourth system of musical notation, continuing the three-staff format. It features melodic and accompanimental parts. A dynamic marking *p* is present.

Fifth system of musical notation, the final system on the page. It continues the three-staff format. A dynamic marking *f* is present. The system concludes with a double bar line and repeat signs.

The image shows two systems of musical notation. The first system consists of a violin part (top staff) and a piano accompaniment (bottom two staves). The violin part begins with a *tr* (trill) and includes dynamic markings *s* (sforzando) and *p* (piano). The piano accompaniment features chords and melodic lines in both hands. The second system continues the piece, with the violin part playing a rapid sixteenth-note passage and the piano accompaniment providing harmonic support. The piece concludes with a double bar line.

*Da capo al Fine*

# ЖАВОРОНОК

М. ГЛИНКА  
Транскрипция М. БАЛАКИРЕВА  
Переложение и редакция А. Александрова

Adagio sostenuto [Медленно, сдержанно]

*p*

*pp*

*p*

*pp*

*p semplice*

Più andante [Медленнее]

*p*

First system of musical notation. The upper staff features a melodic line with a slur and a *p* dynamic marking. The lower staff contains piano accompaniment with a *mf* dynamic marking.

Second system of musical notation. The upper staff includes a *D* chord marking and an *espress.* dynamic marking. The lower staff continues the piano accompaniment.

Third system of musical notation. The upper staff has a *p* dynamic marking. The lower staff includes a *dim.* dynamic marking.

Fourth system of musical notation. The upper staff features a *cresc.* dynamic marking and a *f* dynamic marking. The lower staff includes a *p* dynamic marking and a *cresc.* dynamic marking.



*lunga*

*D dolce, espress.*

*p* *Molto moderato* [Весьма умеренно]

*p* *staccato*  
*p* *tranquillo*

*espress.*

*p*

*p*

*p*

The score is written for a solo instrument and piano accompaniment. The key signature is D major (two sharps). The tempo is marked 'Molto moderato' with the Russian translation '[Весьма умеренно]'. The piece begins with a long melodic line marked 'lunga' and 'dolce, espress.'. The piano accompaniment is marked 'p' and 'staccato tranquillo'. The score includes numerous technical markings such as fingerings (1-4), slurs, trills ('tr'), and accents. The piano part features a steady accompaniment with some harmonic changes. The solo part is highly technical, featuring many trills and slurs. The piece concludes with a final flourish in the solo part.

This page of musical notation is divided into four systems, each with a guitar part on a single staff and a piano accompaniment on two staves. The guitar part is written in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is written in treble and bass clefs with the same key signature. The music is characterized by intricate fingerings and dynamic contrasts.

**System 1:** The guitar part begins with a series of chords and arpeggios, heavily annotated with fingerings (0, 2, 3, 1, 1, 1, 3, 3, 1, 3, 1, 2, 4, 3, 1, 2). Chord diagrams for A and D are shown above the staff. The piano accompaniment features a steady eighth-note bass line. The instruction *espress. la melodia* is written below the guitar staff.

**System 2:** The guitar part continues with similar patterns, including a triplet of eighth notes. The piano accompaniment has a dynamic marking of *p* (piano).

**System 3:** This system features a significant dynamic shift. The guitar part starts with a *p* marking and becomes *f* (forte) in the second measure. The piano accompaniment also transitions from *p* to *f*. The guitar part includes a complex sequence of chords and arpeggios with detailed fingerings (4, 1, 2, 1, 3, 1, 3, 2, 1, 3, 2, 1, 3, 2, 5).

**System 4:** The guitar part concludes with a series of chords and arpeggios, including a final chord with a 1-fingering. The piano accompaniment continues with a rhythmic pattern of eighth notes.

First system of a musical score. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 4/4. The first staff contains a melodic line with various fingerings (1, 2, 3) and dynamic markings including *p* and *f*. The grand staff contains accompaniment with chords and moving lines. There are also some vertical markings resembling 'V' above the notes.

Second system of the musical score, continuing the three-staff format. It features similar melodic and accompaniment parts. The dynamics range from *p* to *ff*. There are some curved lines above the notes in the first staff, possibly indicating phrasing or slurs.

Third system of the musical score. It begins with a measure marked '8' and a dashed line above it. The first staff has a very dense melodic passage with many notes and fingerings, including the word 'loco' written above. The dynamics are marked *p*, *f*, *p*, and *f*. The second and third staves have fewer notes, mostly rests or simple accompaniment. The system ends with the instruction 'molto rit.' (molto ritardando).

Fourth system of the musical score. It starts with the instruction 'Più lento [Медленнее]' (slower). The first staff has a melodic line with fingerings (1, 2, 3, 4) and dynamic marking *p*. The grand staff provides accompaniment with chords and moving lines. The system concludes with a final chord in the grand staff.

1. *p* *accel.* 3 1 2

This system features a treble clef staff with a melodic line starting on a whole note, followed by eighth notes, and ending with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*, and the tempo marking *accel.* is present.

*f* *p* *molto tranquillo*  
*Molto lento* [Очень медленно]

This system continues the melodic line with a *f* dynamic, followed by a *p* dynamic. The piano accompaniment features a *f* dynamic in the right hand and a *p* dynamic in the left hand. The tempo marking *Molto lento* is accompanied by the Russian translation [Очень медленно].

*p* *rit.* *pp* *pp*

This system shows the melodic line with a *p* dynamic, a *rit.* (ritardando) section, and a *pp* dynamic. The piano accompaniment includes a *pp* dynamic in the right hand and a *pp* dynamic in the left hand. The system concludes with a final chord in the right hand.

**КАВАТИНА ЛЮДМИЛЫ**  
из оперы „Руслан и Людмила“

М. ГЛИНКА  
Переложение В.Викторова

Andante capriccioso

The musical score is written for piano and consists of two staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante capriccioso'. The dynamics are marked 'pp dolce'. The score includes various musical notations such as slurs, triplets, and ornaments.

The first system of music consists of three staves. The top staff is a single treble clef line. The middle and bottom staves form a grand staff. The key signature is two sharps (F# and C#). The music features a melodic line in the upper voice with slurs and a piano accompaniment in the lower voices.

The second system continues the musical piece. It includes dynamic markings such as *p* (piano) and *pp* (pianissimo). Fingering numbers (1, 2, 3, 4) are placed above notes to indicate fingerings. There are also some slurs and accents. The piano accompaniment features chords and arpeggiated figures.

The third system contains a double bar line. It features a melodic line with a slur and a double bar line. The piano accompaniment continues with chords and arpeggiated patterns. There are some slurs and accents throughout the system.

The fourth system concludes the page. It includes a dynamic marking of *sf* (sforzando). The melodic line has a slur and a double bar line. The piano accompaniment features chords and arpeggiated figures. There are some slurs and accents throughout the system.

Musical notation system 1, featuring a treble clef and a grand staff. The treble clef part includes a complex arpeggiated figure with fingerings 4, 3, 1, 1, 4, 4, 2, 4 and a 'V' marking. The grand staff includes dynamics *sf* and *pp*, and the tempo marking *cantabile*.

Musical notation system 2, featuring a treble clef and a grand staff. The treble clef part includes fingerings IV 2 # 1 2 3, II 1 2 3 4 3, 2 1, 2 4 1 4. The grand staff includes a *pp* dynamic marking.

Musical notation system 3, featuring a treble clef and a grand staff. The treble clef part includes fingerings 2, 3, 4. The grand staff includes a *ppp* dynamic marking.

Musical notation system 4, featuring a treble clef and a grand staff. The treble clef part includes a triplet of eighth notes. The grand staff includes a *pp* dynamic marking and the tempo marking *dolce*.

First system of musical notation. It consists of a treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The treble staff begins with a fermata and a dynamic marking of *f*. A complex passage of sixteenth notes follows, starting at measure 20 and ending at measure 21. Fingerings are indicated by numbers 1-4 above the notes. A Roman numeral II is placed above the final note of this passage.

Second system of musical notation. The treble staff features a melodic line with a dynamic marking of *p*. It includes a triplet of eighth notes and a slur covering several notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Third system of musical notation. The treble staff contains a highly technical passage of sixteenth notes with a dynamic marking of *pp* and a slur. Fingerings and a Roman numeral I are indicated. The grand staff continues with accompaniment, including a dynamic marking of *sf* in the bass line.

Fourth system of musical notation. The treble staff shows a melodic line with a slur and a dynamic marking of *sf*. The grand staff provides accompaniment with chords and moving lines in both hands.



The first system of music consists of three measures. The top staff is a single treble clef containing a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The bottom part is a grand staff (treble and bass clefs) with piano accompaniment, including chords and moving lines in both hands.

The second system of music also consists of three measures. The top staff is a single treble clef containing a melodic line. The bottom part is a grand staff with piano accompaniment. In the second measure of the treble staff, there is a section with fingerings: 'III' above notes 2, 1, 2, 4, 3, 2, 5, 3, 2, 4, and 'I' above notes 3, 4, 3, 2, 4. A '14' is written below the notes in the second measure. The system concludes with a double bar line.

## КАДРИЛЬ

М. ГЛИНКА

1

Allegretto

The musical score is presented in three systems. The first system begins with a treble clef staff containing a melodic line with various fingerings (e.g., 2 0 2, 1 4, 3 1, 4 3, 1) and a grand staff with piano accompaniment. The tempo is marked 'Allegretto'. The second system continues the melodic line with fingerings (1, 2, 1, 3, 0, 2, 1, 4, 3, V, IV, 1, V, 4, 3, 1) and piano accompaniment, including a dynamic marking 'p'. The third system concludes the piece with further melodic and accompaniment notation, including slurs and accents.

Violin part: *f*, slurs, ties, fingerings (1, 2, 3, 4), *8* (octave shift).

Piano accompaniment: rhythmic accompaniment of eighth notes.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur over a phrase. The grand staff below provides harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line in the top staff continues with similar rhythmic patterns and slurs. The accompaniment in the grand staff consists of chords and moving lines.

Third system of musical notation, featuring a first and second ending. The top staff has a first ending marked '1.' and a second ending marked '2.'. Dynamic markings *f*, *p*, and *f* are placed under the notes in the first ending. The grand staff below provides accompaniment, with a dynamic marking *f* under the first ending. The system concludes with a double bar line and repeat dots.

2

Grazioso

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system features a melody in the right hand starting with a *mf* dynamic, followed by a *f* dynamic and the instruction *sim.* (sustained). The piano accompaniment in the left hand is marked *mf* and consists of a steady eighth-note pattern. The second system continues the melody and accompaniment, with the melody marked *f* and including fingering numbers 1 and 2. The third system concludes the piece with the melody marked *f* and including fingering numbers 1.

The first system of music consists of three staves. The top staff is a single treble clef containing a melodic line with various ornaments and slurs. The middle and bottom staves form a grand staff with piano accompaniment, featuring chords and rhythmic patterns.

The second system continues the musical piece. It features a first and second ending bracket in the upper staff, with a forte (*f*) dynamic marking. The piano accompaniment in the grand staff below continues with similar rhythmic and harmonic structures.

3

Con brio

The third system is marked *Con brio* and *mf*. It features a treble clef staff with a melodic line that includes detailed fingering (e.g., 2, 1, 4, 2, 1, 4, 2, 1) and articulation marks (e.g., *v*, *v*). The piano accompaniment in the grand staff below is also marked *mf* and consists of chords and rhythmic accompaniment.

vibr. *np. p.*

*p* scherzando

*p*

ord.

The image displays a musical score for piano, consisting of seven systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The score features various musical notations, including slurs, accents, and dynamic markings. The first system is marked *p* and includes a *trem.* (trill) instruction. The second system is also marked *p*. The third system is marked *mf*. The fourth system is marked *mf*. The fifth system is marked *p* and includes fingerings (0, 1, 2, 1, 3) above a final melodic phrase. The sixth system includes fingerings (3, 2, 1, 2, 3) above a melodic phrase. The seventh system concludes the piece with a fermata over the final chord.



## Grazioso

The image shows a musical score for a piece titled "Grazioso". The score is written for a single melodic line and a piano accompaniment. The melodic line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The tempo/mood is marked "Grazioso". The score consists of six systems of music. The first system starts with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The melodic line contains various ornaments, including grace notes and slurs, and is marked with fingerings (1-3) and breath marks (v). The second system continues the melodic line with a large slur and includes a circled "2" as a fingering. The third system features a complex melodic passage with multiple slurs and fingerings. The fourth system continues the melodic line with slurs and fingerings. The fifth system shows the melodic line with slurs and fingerings. The sixth system concludes the piece with a final melodic phrase and piano accompaniment.

The first system of the musical score consists of four staves. The top staff is a single-line melody for a violin, featuring slurs, accents, and fingering numbers (1, 2, 3, 4). The second and third staves are a grand piano (piano and bass clefs), with chords and melodic lines. The bottom staff is another single-line melody, possibly for a second violin or viola, with slurs and fingering. The system concludes with a double bar line and repeat signs.

### ФИНАЛ

*Allegro pomposo*

The second system, titled 'ФИНАЛ', begins with the tempo marking 'Allegro pomposo'. It consists of four staves. The top staff is a single-line melody with slurs and fingering. The second and third staves are a grand piano, with dynamic markings of 'f' (forte) and 'p' (piano). The bottom staff is another single-line melody with slurs and fingering. The system concludes with a double bar line and repeat signs.

This musical score is for a piece in D major, consisting of four systems of music. Each system includes a violin staff and a piano grand staff (treble and bass clefs).

- System 1:** The piano part begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The violin part features a melodic line with various fingering numbers (1, 2, 3, 4) and a slur.
- System 2:** The piano part continues with a piano (*p*) dynamic. The violin part includes a circled '2' indicating a second ending and a *p* dynamic marking.
- System 3:** The piano part features a series of chords with a circled '7' below the bass line. The violin part has a slur and a circled '2' at the end.
- System 4:** The piano part continues with chords and a circled '7' below the bass line. The violin part includes a circled '2' and a circled '12' at the end.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *mf*, *p*) to guide the performer.

The first system of music consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4) and slurs. The middle and bottom staves are grand staff notation (treble and bass clefs) with a key signature of two sharps. They contain a piano accompaniment with chords and eighth notes.

The second system of music consists of three staves. The top staff continues the melodic line from the first system, with fingerings (1, 2, 3, 4) and slurs. The middle and bottom staves continue the piano accompaniment with chords and eighth notes.

The third system of music consists of three staves. The top staff continues the melodic line, featuring a first ending bracket labeled '1.' and fingerings (1, 2, 4, 1). The middle and bottom staves continue the piano accompaniment.

The fourth system of music consists of three staves. The top staff begins with a second ending bracket labeled '2.' and continues with a melodic line. The middle and bottom staves feature a piano accompaniment with chords, including a fortissimo (*ff*) dynamic marking and accents (*>*) over the notes.

First system of musical notation. The top staff is a single melodic line with fingerings 1, 2, 3, 4, 1, 4, 2, 3, 4, 2, 3, 1, 4, 2, 1. The bottom staff is a piano accompaniment with a *p* dynamic marking.

Second system of musical notation. The top staff continues the melodic line with fingerings 2, 1, 4, 2, 1, 3, 4, 1, 2, 3, 4, 3, 2, 1, 3, 4, 3, 2, 1. The bottom staff continues the piano accompaniment with a *f* dynamic marking.

Third system of musical notation. The top staff features a melodic line with a slur over the final two notes. The bottom staff continues the piano accompaniment.

# РОМАНС

Р. ГЛИЭР

Переложение В. Чунина

③-ре **Andante**

Трехструнная домра

Ф-п.

*p*

*p*

*mf*

*mf*

1 2 3

2 3 1

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff contains a melodic line with slurs and fingerings (1, 2, 3, 4). The grand staff contains accompaniment with chords and moving lines. A dynamic marking *p* is present.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The music continues with similar notation to the first system, including slurs and fingerings. The grand staff accompaniment features more complex chordal textures.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. This system features more intricate melodic lines with many slurs and fingerings (1, 2, 3, 4, 5). The grand staff accompaniment is also highly detailed.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with a dynamic marking *mf*. The grand staff accompaniment includes triplets and a dynamic marking *poco a poco cresc.*. The system concludes with a circled number 2, indicating a repeat or second ending.

This musical score consists of several systems of staves. The first system includes a vocal line with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). The piano part features complex chordal textures and arpeggiated figures. The second system continues the piano accompaniment with similar textures. The third system introduces a new piano part with a treble clef, featuring a melodic line with slurs and dynamic markings. The fourth system contains the instruction *con passione* and shows a vocal line with a treble clef and a piano accompaniment with grand staff notation. The fifth system features a vocal line with a treble clef and a piano accompaniment with grand staff notation, including a *mf* marking. The score is filled with various musical notations such as slurs, ties, triplets, and dynamic markings.

V5

*con passione*

*mf*



This musical score consists of six systems, each with a violin part on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The score is marked with dynamics: *p* (piano) at the beginning, *mf* (mezzo-forte) in the second system, *mf* in the fifth system, and *P dolce* (piano dolce) in the sixth system. The violin part features intricate melodic lines with many slurs and ties. The piano accompaniment provides harmonic support with chords and moving bass lines.

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is written in treble and bass clefs, while the voice part is in a single treble clef. The key signature has two sharps (F# and C#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system (measures 7-8) features a piano introduction with a *cresc.* marking. The second system (measures 9-10) continues the piano accompaniment with a *f* dynamic. The third system (measures 11-12) shows the voice entering with a melodic line. The fourth system (measures 13-14) features a piano accompaniment with a *ff* dynamic. The fifth system (measures 15-16) concludes with a *ff con anima* marking and includes a circled number 2 above a note.

The musical score on page 8 consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 2/4. The piano accompaniment features a complex bass line with many sixteenth notes and some triplets. The vocal line has some circled notes and a 'V' marking. The score is divided into systems by dashed lines. The first system has a 'V' marking above the vocal line. The second system has circled numbers 1 and 2 above the vocal line. The third system has a circled number 3 above the vocal line. The fourth system has a circled number 4 above the vocal line. The fifth system has a circled number 5 above the piano bass line. The score ends with a final chord in the piano part.

Più mosso

rit.

*mf*

*mf*

Tempo I

*P* tranquillo

*espressivo*

*P*

*espressivo*

*mf* *espressivo*

*mf*

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The piano part features a consistent eighth-note accompaniment in the bass line. The vocal line is characterized by long, flowing phrases with slurs and ties. The dynamics range from *p* (piano) to *pp* (pianissimo). Performance instructions include *poco a poco rit. e dim.* (poco a poco ritardando e diminuendo).

*p*

*p*

*poco a poco rit. e dim.*

*pp*

# КОНЦЕРТНОЕ РОНДО

В. ГОРОДОВСКАЯ

**Живо**

Домра

*f(p)*

П.

*f(p)*

*p*

The musical score is written for Domra and Piano. It consists of three systems of music. The first system shows the beginning of the piece with a tempo marking of 'Живо' (Allegro) and dynamics of *f(p)* for both instruments. The Domra part features a melodic line with various ornaments (v) and fingerings (1, 2, 3, 4). The Piano part provides harmonic support with chords and arpeggios. The second system continues the piece, with a first ending bracket labeled '1.' at the end. The third system begins with a second ending bracket labeled '2.' and includes a dynamic marking of *p* with the instruction 'усиливая' (crescendo). This system also features fingerings (1, 2, 3, 4) and Roman numerals (IV, III, IV) indicating chord positions. The Domra part has a melodic line with ornaments and fingerings, while the Piano part has a more active accompaniment with chords and arpeggios.

First system of musical notation. The top staff contains a melodic line with various fingerings (1, 2, 3) and accents. The bottom two staves show piano accompaniment with chords and rhythmic patterns.

Second system of musical notation. The top staff continues the melody with slurs and accents. The middle staff features a complex passage with slurs and fingerings (1, 7, 8). The bottom staff includes a piano dynamic marking (*p*).

Third system of musical notation. The top staff has a forte dynamic marking (*f*) and includes slurs and accents. The middle staff continues the piano accompaniment with chords and rhythmic patterns.

Fourth system of musical notation. The top staff includes a section marked 'III' and ends with a section marked 'I'. The bottom two staves show the piano accompaniment.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#) and the time signature is common time (C). The top staff begins with a dynamic marking of *f* and contains a melodic line with various fingerings (1, 2, 3, 4) and slurs. The grand staff below has a dynamic marking of *mf* and contains a piano accompaniment with chords and moving lines. The instruction *sempre stacc.* is written above the piano part.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The top staff continues the melodic line with fingerings and slurs. The grand staff continues the piano accompaniment with chords and moving lines.

Third system of musical notation. The top staff includes dynamic markings of *mf* and *pp*. The grand staff includes dynamic markings of *mf* and *pp*. This system introduces guitar-style fingering notations: *v* (pick), *A* (natural harmonics), and *IV* (barre). Fingerings and slurs are also present.

Fourth system of musical notation. The top staff includes dynamic markings of *f* and *p*. The grand staff includes dynamic markings of *f* and *p*. This system continues the guitar-style fingering notations, including *v*, *A*, and *VI* (barre). Fingerings and slurs are also present.



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a series of eighth notes in the third measure, marked with fingerings 1, 2, 3, 4, 1, 2, 3, 4. Above these notes are the letters 'V', 'A', 'V', 'A'. The lower staff is in bass clef and contains a bass line with chords and single notes, including a dynamic marking 'f'.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a series of eighth notes in the third measure, marked with fingerings 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1. The lower staff is in bass clef and contains a bass line with chords and single notes, including a dynamic marking 'ff'.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a series of eighth notes in the third measure, marked with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The lower staff is in bass clef and contains a bass line with chords and single notes, including a dynamic marking 'ff'.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures and a series of eighth notes in the third measure, marked with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The lower staff is in bass clef and contains a bass line with chords and single notes, including a dynamic marking 'ff'.

Отр. „ми“

*mf*

*p*

*p staccato*

II 1 2 3 4 5

V 1 2 3 4 5

II 1 2 3 4 5

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). It features a melodic line in the upper staff with fingerings (1, 2, 3) and a piano accompaniment in the lower two staves.

замедляя

Second system of musical notation, continuing the piece. It includes the instruction "замедляя" (ritardando) above the staff. The notation shows a melodic line with fingerings and a piano accompaniment.

В первоначальном темпе

Third system of musical notation, starting with the instruction "В первоначальном темпе" (Allegretto). It features a melodic line with fingerings and Roman numerals (I, IV, VII, II, V) above it, and a piano accompaniment with dynamics *pp* and *p*.

Fourth system of musical notation, continuing the melodic line with fingerings and Roman numerals (VIII, V, III, I) above it. The piano accompaniment is marked with *mf*.

First system of musical notation. It consists of a single treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody features several triplet markings (3 and 4) and a section marked with a Roman numeral 'II'. The system concludes with a dynamic marking of *f* (forte).

Second system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand continues the melodic line, while the left hand provides harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the left hand.

Third system of musical notation, continuing the grand staff. The right hand features a prominent melodic line with a long, sweeping slur. The left hand continues its accompaniment. A dynamic marking of *p* is visible in the right hand.

Fourth system of musical notation, the final system on the page. It shows the continuation of the melodic and accompanimental parts. The right hand has several long, flowing slurs over its melodic lines.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains piano accompaniment, including a piano (*p*) dynamic marking and a fermata over a bass note.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps. The top staff continues the melodic line. The grand staff features a forte (*sf*) dynamic marking and various rhythmic patterns.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps. The top staff includes an octave sign (*8va*) and a fermata. The grand staff includes a piano (*p*) dynamic marking and complex chordal textures.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps. The top staff features a melodic line with a fermata. The grand staff includes a forte (*sf*) dynamic marking and concludes with a double bar line and repeat signs.

Спокойно, певуче

Стр. „ля“

First system of musical notation. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a whole rest, followed by a melodic phrase starting on the note 'ля' (F#4). The piano accompaniment features chords in the right hand and single notes in the left hand. Dynamics include *f* and *p*. The instruction *р певуче* is written below the piano part.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The vocal line continues with a melodic line. The piano accompaniment includes chords and moving lines in both hands. The bass line provides harmonic support with single notes. Dynamics include *p*.

Third system of musical notation, concluding the page. It maintains the three-staff format. The vocal line has a melodic phrase. The piano accompaniment features chords and moving lines. The bass line continues with single notes. Dynamics include *p*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The top staff features a melodic line with slurs and ties. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The right hand of the grand staff has a section marked *mf* (mezzo-forte) with a triplet of eighth notes. The left hand continues with a steady accompaniment. The system concludes with a section marked *p* (piano).

Third system of musical notation. The top staff contains a complex melodic passage with fingerings indicated by numbers 1-4. Below this, the grand staff continues the accompaniment. The system includes two instances of the Cyrillic text "Б. П." (B. P.), likely indicating a specific performance instruction or a section name. The system ends with a *p* (piano) dynamic marking.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The first staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking *f* is placed above the first staff, and *ff* is placed above the grand staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The first staff contains a melodic line with fingerings (1, 2, 3) and a dynamic marking *sub. p* followed by the Russian word *усиливая*. The grand staff contains a piano accompaniment with a dynamic marking *sub. p* and *усиливая*.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The first staff contains a melodic line with fingerings (1, 2, 3) and a dynamic marking *ускоряя*. The grand staff contains a piano accompaniment with a dynamic marking *p*.



## замедляя

Musical score for the first system. The treble clef part features a melodic line with eighth notes. The grand staff accompaniment includes a piano part marked *ff* (fortissimo) with a bass line.

## в темпе

Musical score for the second system. The tempo marking is *в темпе* (allegretto). The piano part includes a section marked *p* (piano) with a slur over several measures.

Musical score for the third system. The piano part features a section marked *p* (piano) with a slur and a fermata-like symbol above it.

Musical score for the fourth system. The piano part includes Roman numerals *II* and *III* above the staff, indicating fingerings or positions. The system concludes with a final melodic flourish in the treble clef.

В первом темпе

The first system of music consists of a single treble staff and a grand staff (treble and bass staves). The treble staff begins with a melodic line in a key of two sharps (D major) and a 2/4 time signature. It features a series of eighth notes and sixteenth notes, with a dynamic marking of *f* (forte) appearing. The grand staff provides harmonic support with chords and bass lines.

The second system continues the piece. The single treble staff shows a melodic line with some rests. The grand staff features a more active accompaniment with chords and bass lines. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

The third system shows further development of the melody and accompaniment. The single treble staff has a melodic line with some slurs. The grand staff continues with harmonic support. Dynamic markings include *mf* and *f*.

The fourth system concludes the page's musical content. The single treble staff features a melodic line with some slurs. The grand staff provides harmonic support. Dynamic markings include *f*.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a *p* dynamic marking and a fermata over a chord in the second measure.

The second system continues the vocal and piano parts. The piano accompaniment includes a *p* dynamic marking and a fermata. The Russian word "усиливая" (intensifying) is written in the piano part. A Roman numeral "IV" is placed above the vocal line in the second measure.

The third system shows the vocal and piano parts. The piano accompaniment features a *sf* dynamic marking in the second measure and a *ff* dynamic marking in the third measure. A fermata is present over the piano part in the second measure.

The fourth system concludes the page with vocal and piano parts. The piano accompaniment includes a *ff* dynamic marking. The system ends with an asterisk (\*) in the piano part.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a prominent bass line with a forte (*ff*) dynamic marking. The system concludes with an asterisk (\*) symbol.

Second system of musical notation. The piano accompaniment includes a forte (*ff*) dynamic marking and a fingering '8' in the right hand. A Roman numeral 'IV' is placed above the vocal line.

Third system of musical notation. The piano part features a forte (*f*) dynamic marking and a complex, rapid melodic line in the right hand. Roman numerals 'V', 'III', and 'IV' are placed above the vocal line.

Fourth system of musical notation. The piano part features a sforzando (*sf*) dynamic marking and a complex, rapid melodic line in the right hand.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The first staff begins with a dynamic marking of *f*. The second staff also begins with a dynamic marking of *f*. The music features rapid sixteenth-note passages in the upper staves and a steady bass line in the lower staff.

Second system of musical notation, continuing from the first. It consists of three staves. The first staff begins with a dynamic marking of *ff* and includes fingerings (1, 2, 3, 1, 3, 1, 2, 1, 3, 4) above the notes. The second staff begins with a dynamic marking of *ff*. The music continues with complex rhythmic patterns and dynamic contrasts.

Third system of musical notation, the final system on the page. It consists of three staves. The first staff begins with a dynamic marking of *ff*. The second staff begins with a dynamic marking of *ff*. The third staff begins with a dynamic marking of *fff*. The system concludes with a double bar line and a final dynamic marking of *fff*. The music features powerful, sustained chords and melodic lines.

# КОНЦЕРТНОЕ РОНДО

Домра

В. ГОРДОВСКАЯ

**Живо**

*f* (*p*)

*p* *усиливая*

*f*

15

# Домра

Стр. „ми“

*mf*

замедляя

В первоначальном темпе

*f*

*p*

# Домра

The musical score for Domra consists of ten staves of music in G major (one sharp). The first five staves feature a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and some slurs. The sixth staff begins with a tempo and mood instruction: "Спокойно, певуче" (Calmly, cantabile). This section includes a 3/4 time signature change and a first ending bracket. The seventh staff has a dynamic marking "p певуче" (piano, cantabile) and a slur over the first measure. The eighth and ninth staves continue the melodic line with slurs and some chromatic movement. The final staff concludes the piece with a double bar line and a repeat sign.



# Домра

*mf*

*Б.п.*

*ускоряя*

*sub. p* *усиливая*

*замедляя* *в темпе*

*p*

VI

II

# Домра

В первом темпе

3 1 3 1

*f*

*mf*

V IV

2 1 3 2 1 3 2 1

1 3 2 1

1

# Домра

The musical score consists of eight staves of music in a single system. The key signature is two sharps (F# and C#), and the time signature is 2/4. The dynamics range from *ff* (fortissimo) to *sfz* (sforzando). The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4). Roman numerals (IV, V, III) are used to indicate specific chords or positions. The piece concludes with a double bar line and a final *sfz* dynamic marking.

# ТАМБУРИН

Ф. ГОСЕК

Allegro moderato

*p*

*mp*

*mp*

*mp*

*mf espr.*

*mf*

This musical score consists of ten staves of music in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a double bar line and a repeat sign. The second staff contains a triplet of eighth notes. The third staff includes a 'rit.' marking. The fourth staff is marked 'a tempo' and 'p'. The fifth staff features a 'p' marking and a '7' (seventh) chord symbol. The sixth staff has 'p' and 'mp' markings. The seventh staff includes a 'p' marking. The eighth staff has 'mp' and 'p' markings. The ninth staff includes a 'p' marking and a 'V' (fifth) chord symbol. The tenth staff includes 'mp', 'p', and 'IV' (fourth) chord symbols, along with a '4' (fourth) chord symbol.

*poco a poco cresc.*

*poco a poco cresc.*

*f*

*rit.*

*mp*

*a tempo*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*mp*

**Vivace**

*pp* *poco a poco cresc.* *p* *poco a poco cresc.*

*mf* *mp*

*p* *mp*

II

IV V VII

IV V VII II V

VII II II II VII

*mp*

Detailed description: This page of a musical score is for a piece in D major (two sharps). It consists of eight staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a rhythmic accompaniment of eighth notes. The third staff is a treble clef with a melodic line, marked 'Vivace' and 'pp', with a 'poco a poco cresc.' instruction. The fourth staff is a bass clef with a rhythmic accompaniment of eighth notes, marked 'p' and 'poco a poco cresc.'. The fifth staff is a treble clef with a melodic line. The sixth staff is a bass clef with chords, marked 'mf' and 'mp', with Roman numerals IV, V, VII, II, and V above the notes. The seventh staff is a treble clef with a melodic line, marked 'p'. The eighth staff is a bass clef with chords, marked 'mp', with Roman numerals VII, II, II, II, and VII above the notes. The score includes various dynamic markings (mp, pp, mf, p) and performance instructions like 'poco a poco cresc.' and 'Vivace'. Roman numerals are used to indicate chord positions.

# ИСПАНСКИЙ ТАНЕЦ № 2

Э. ГРАНАДОС

Andante

*p* *mf* *trem.*

V

*mf*

III

V

*p* *mf*

III

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This musical score is arranged in six systems, each consisting of two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Slurs are used extensively to group notes across measures. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout. Specific guitar techniques are marked with 'V' (vibrato) and 'III' (triplets). The instruction 'ad lib.' (ad libitum) appears above the first staff of the sixth system. The bass staff contains complex chordal textures with many beamed notes, some of which are slurred together.

a tempo

Musical score for guitar, measures 1-12. The score consists of two staves: a treble staff and a bass staff. The music is in a key with one sharp (F#) and a 6/8 time signature. Dynamics include *mf* (mezzo-forte) and *p* (piano). Techniques such as trills (*tr*) and vibrato (*v*) are indicated. The piece concludes with a double bar line and a 6/8 time signature.

Lento assai

Fine

Musical score for guitar, measures 13-24. This section is marked *Lento assai* and begins with a circled '9' above the first measure. The dynamics are *mf espr.* (mezzo-forte, *espr.* = *espressivo*). The score features complex rhythmic patterns with many beamed notes. The piece ends with a double bar line and a 6/8 time signature, marked *Fine*.

\* Искусственный флажолет.

This page of musical notation consists of six systems, each with a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped with slurs and accents. Dynamics such as *p* (piano) and *mf* (mezzo-forte) are indicated. Fingering numbers (1, 2, 3, 4) and guitar-specific markings like *X* and *IX* are used throughout. The piece concludes with a double bar line and repeat dots at the end of the final system.

# КОЛЫБЕЛЬНАЯ

Э. ГРИГ

Подвижно, но спокойно

Ц.Е

IV п.

С движением

II<sub>2</sub> *p* *pr.p.*

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, marked with accents and slurs. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines. Dynamics include *p* and *pr.p.*

замедляя

I темп

I п. 2 3 4 *p*

The second system continues the piece. It features a first ending bracket in the upper staff, labeled 'I п. 2 3 4'. The tempo changes to 'I темп'. Dynamics include *p*. The lower staff continues with harmonic support.

замедляя

The third system shows a return to a slower tempo, indicated by the 'замедляя' marking. The upper staff has a melodic line with slurs and accents. The lower staff provides a steady harmonic accompaniment.

*rit p*

The fourth system begins with a *rit p* marking, indicating a ritardando and piano dynamic. The upper staff has a melodic line with a long slur. The lower staff features a complex harmonic texture with chords and moving lines.

A I темп

D  
2

pp mp. p.

ускоряя

cresc. cresc. f.

f

f

расширяя

I темп

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). It begins with a D<sub>4</sub> note, followed by an A<sub>4</sub> note with a first-finger fingering (1). The melody continues with notes G<sub>4</sub>, A<sub>4</sub>, and B<sub>4</sub>, with a second-finger fingering (2) above the final note. A piano (*p*) dynamic marking is placed below the staff. The bass clef staff provides harmonic accompaniment with chords and moving lines.

The second system continues the melodic line with a triplet of eighth notes. The piano (*p*) dynamic marking is maintained. The bass clef staff continues with a steady accompaniment pattern.

The third system introduces a piano-piano (*pp*) dynamic marking. The melody is characterized by triplet figures in both the treble and bass clef staves.

The fourth system concludes the piece with a decrescendo (*dim.*) and a pianissimo (*ppp*) dynamic marking. The melody ends with a final note, and the bass clef staff provides a concluding accompaniment.

# Neue Reform-Schule

für die (8sätige)  
Neapolitanische-oder-Römische



von R. und E. Darpahl



# Mandolinenspielers Lieblinge

Jedes Heft Mk. 7.50

## Heft 1.

- |                                      |                                  |   |
|--------------------------------------|----------------------------------|---|
| 1. Aennchen von Tharau               | 18. Wer hat dich du schöner Wald | 37. Oesterreichisches Nationallied            |
| 2. Auf Matrosen, die Anker gelichtet | 19. Wenn's Mailüfterl' weht      | 38. Minnelied                                 |
| 3. Es kann ja nicht immer so bleiben | 20. Im Wald und auf der Heide    | 39. Schwäbisches Volkslied                    |
| 4. Es zogen drei Burschen            | 21. Ein freies Leben führen wir  | 40. Du siehst mich an                         |
| 5. Bald gras' ich am Neckar          | 22. Wiegenlied                   | 41. Die Fahnenwacht                           |
| 6. Hoch vom Dachstein                | 23. Lied v. Beethoven            | 42. Am Meer                                   |
| 7. Der rote Sarafan                  | 24. In einem kühlen Grunde       | 43. Leise flehen meine Lieder                 |
| 8. Das Dreigespann                   | 25. Noch sind die Tage der Rosen | 44. Studentenlieder                           |
| 9. Freiheit die ich meine            | 26. Der Wanderer                 | 45. Tränen der Rose                           |
| 10. Freude, schöner Götterfunken     | 27. An Alexis send' ich dich     | 46. Der Odem Gottes weht                      |
| 11. Lützows wilde Jagd               | 28. Santa Lucia                  | 47. Kennst du das Land, wo die Zitronen blühn |
| 12. Ça ça geschmauset                | 29. Die Uhr                      | 48. Guten Morgen schöne Müllerin              |
| 13. Ich hab mich ergeben             | 30. Letzte Rose                  | 49. Du trauer Stern                           |
| 14. Schöne Minka, ich muß scheiden   | 31. Nachtigall, o Nachtigall     | 50. Spinn, spinn                              |
| 15. So viel Stern am Himmel stehen   | 32. Nach Sevilla                 | 51. Abendempfindung                           |
| 16. Hans und Liesel                  | 33. Sie sollen ihn nicht haben   | 52. Ich schnitt es gern in alle Rinden ein    |
| 17. Vom hoh'n Olymp                  | 34. Der Zigeunerknabe im Norden  | 53. Minnelied                                 |
|                                      | 35. Ça ira                       | 54. Es fiel ein Reif                          |
|                                      | 36. Polnisches Lied              |   |

## Heft 2.

- |  |   |
|--|---|
| 1. Lorelei-Rhein-Klänge, Walzer . . . . . Joh. Strauß                          | 16. Frauenherz, Mazurka . . . . . Joh. Strauß     |
| 2. Hochzeitsmarsch aus „Sommer-<br>nachtstraum“ . . . . . Mendelssohn-Bartoldy | 17. Donaulieder, Walzer . . . . . Joh. Strauß     |
| 3. Böhmisches Polka  | 18. Madel kämm' Dich, putz Dich, Rheinländer      |
| 4. Donauwellen, Walzer . . . . . Ivanovici                                     | 19. Türkischer Marsch . . . . . Beethoven         |
| 5. Radetzky-Marsch . . . . . Joh. Strauß                                       | 20. Marien-Walzer . . . . . Lanner                |
| 6. Trauer-Marsch . . . . . Chopin  | 21. Quadrille (Contretanz) . . . . . H. Zehr      |
| 7. Schönbrunner Walzer . . . . . Lanner  | 22. Torgauer Marsch                               |
| 8. Türkischer Marsch . . . . . Mozart  | 23. Die Werher, Walzer . . . . . Lanner           |
| 9. Pesther Walzer . . . . . Lanner   | 24. Annen-Polka . . . . . Joh. Strauß             |
| 10. Marsch aus „Judas Maccabäus“ . . . . . Händel                              | 25. Marsch . . . . . C. M. v. Weber               |
| 11. Dorfschwalben aus Oesterreich, Walzer Joh. Strauß                          | 26. Rheinländer                                   |
| 12. Polka . . . . . Labitzky   | 27. Philomelen-Walzer . . . . . Strauß            |
| 13. Hoffnungsstrahlen, Walzer . . . . . Laun                                   | 28. Abendsterne, Walzer . . . . . Lanner          |
| 14. La Paloma, Walzer . . . . . Yradier  | 29. Sorgenbrecher-Walzer . . . . . Strauß         |
| 15. Hohenfriedberger Marsch  | 30. Zigeuner-Marsch aus „Preciosa“ C. M. v. Weber |
|  | 31. Venetianer-Galopp . . . . . Strauß            |

# Neue Reform-Schule



für die (8saitige)  
Neapolitanische oder Römische

## MANDOLINE

zum Selbstunterricht  
wie zur Hand des Lehrers

von

# R. & E. Vorpahl.

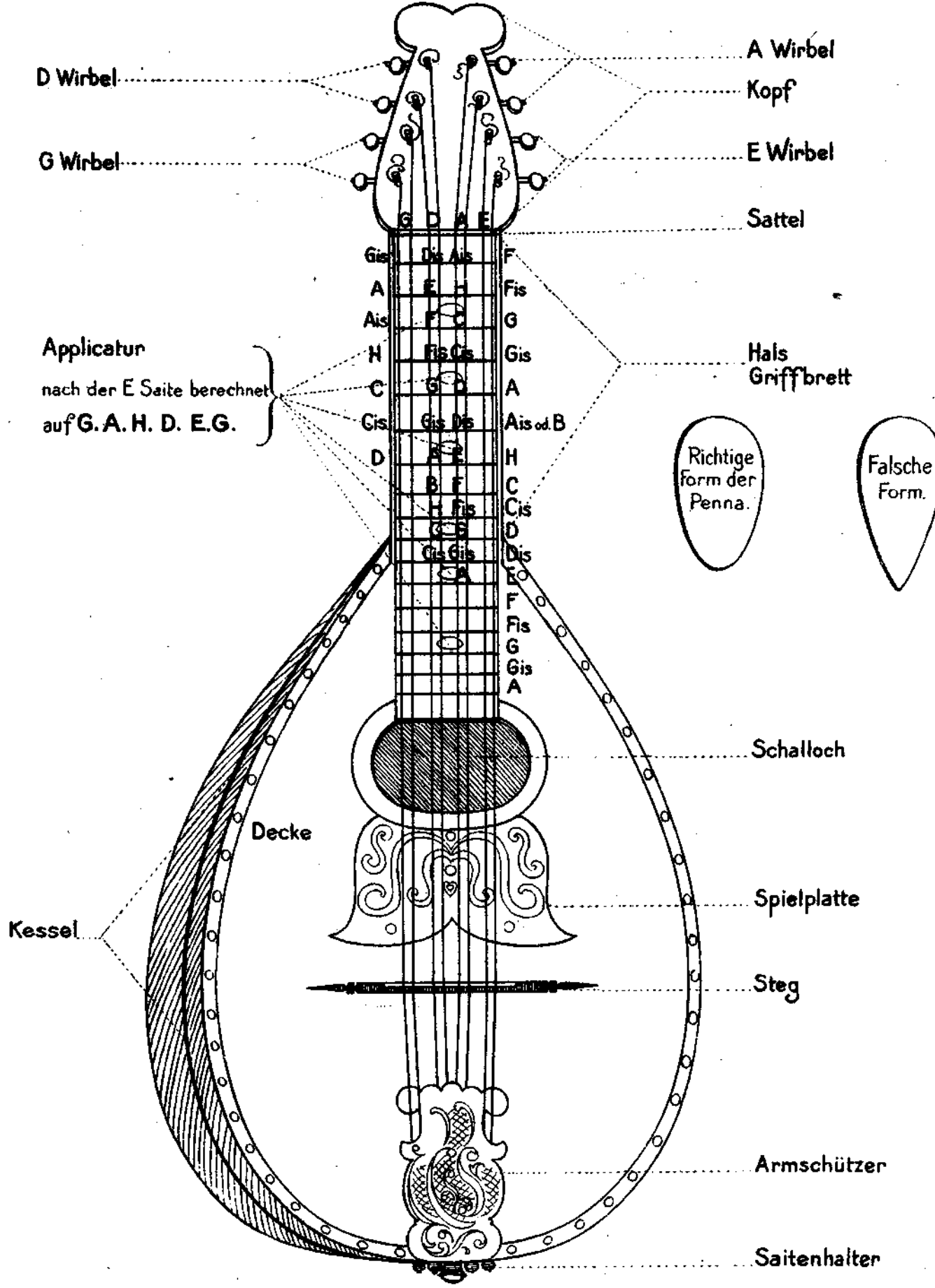
Lehrer des Mandolinen- u. Gitarre-Spiels.



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Bunde: 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

*g Saite*  
*d Saite*  
*a Saite*

*e Saite*

*g* *gis* *as* *a* *ais* *b* *h* *his* *c* *cis* *des* *d* *dis* *es* *e* *eis* *f* *fis* *ges* *g* *gis* *as* *a* *ais* *b* *h* *his* *c* *cis* *des* *d* *dis* *es* *e* *eis* *f* *fis* *ges* *g* *gis* *as* *a*

# Vorwort.

---

Das vorliegende Werkchen ist die Frucht reicher Erfahrungen in meiner vieljährigen Tätigkeit als Lehrer der Mandoline.

In erster Linie soll es dem Lernenden eine kurze und wirklich praktische Anleitung geben, das Instrument in verhältnismässig kurzer Zeit richtig spielen und später beherrschen zu lernen, dann aber bietet es auch dem Lehrer geeignetes Material, mit dem er immer Erfolge erzielen wird.

Die Mandoline wird ja im allgemeinen von dem Standpunkt der höheren Musik als ein nicht vollkommenes Instrument angesehen, den Grund zu dieser Ansicht kann man hauptsächlich wohl darin suchen, dass der grösste Teil der Mandolinenspieler nicht weiss, wie er das Instrument zu behandeln hat. Daraus ist ihm aber wohl kaum ein Vorwurf zu machen, denn direkte Lehrer dieses Instrumentes giebt es nicht überall, und aus den bisher erschienenen Schulen ist die eigentliche Behandlungsweise des Instrumentes nicht zu ersehen.

Es kommt sehr wohl auf eine richtige Lage der rechten Hand an, auf die richtige Anwendung von Tremolo und Staccato, um der Mandoline einen wirklichen Ton zu entlocken: denn meistens hört man nur ein dünnes Zirp, Zirp, und das berechtigt allerdings den Musiker, die Behauptung aufzustellen, die Mandoline sei kein Instrument.

Die Mandoline kann, richtig behandelt, ebenso ihren Standpunkt als musikalisches Instrument behaupten, wie die Geige, das Cello etc. Allerdings muss jedes Instrument im Rahmen seiner Leistungsfähigkeit bleiben, man darf auf der Mandoline nicht ein Beethoven-Konzert oder die Tannhäuser-Ouverture spielen wollen, ebensowenig wie man ein schwieriges Violin-Konzert auf dem Contrabaß spielen wird.

Es ist nun auch nicht unbeachtet zu lassen, dass das Mandolinen-Spiel ebenso eine gewisse Zeit des Studiums erfordert, wie jedes andere Instrument, denn nicht gleich jeder Geiger oder Zitherspieler kann sofort auch Mandoline spielen, weil sein Instrument ebenfalls Quintenstimmung hat. Die rechte Hand erfordert eine monatelange Übung, genau wie der Bogenstrich beim Geiger.

In vorliegendem Werke habe ich nun durch genaue Anweisungen und Erklärungen sowohl in Bezug auf die rechte Hand, als auch auf die Fingersätze bei jeder Übung genau angegeben, wie sich der Lernende zu verhalten hat. Ich will nicht mit Etüden langweilen, die wohl sehr nützlich sind, aber in den meisten Fällen doch nicht gespielt werden, sondern gebe von Anfang an gleich kleine Piècen, durch diese soll der Lernende sich Notenkenntnis und Takt aneignen. Das takt-

mäßige Spiel ist der wunde Punkt, an dem fast alle Dilettanten, die nicht durch einen gründlichen Musikunterricht geschult sind, krank werden. Diesen Punkt berühre ich in vorliegendem Werke ganz besonders, indem ich durch eine genaue Angabe der Art des Zählens dem Lernenden sage, wie er sich einer Taktfigur, die ihm unklar ist, gegenüber zu verhalten hat. Es wird wohl mancher Musiker spöttisch darüber lächeln, aber ich habe es in den vielen Jahren meiner Unterrichtstätigkeit erfahren, wie wichtig es ist, wenn der Anfänger weiß, wie er zu zählen hat, um das rhythmische Gefühl, das den meisten Menschen von Natur gegeben ist, an den vorgeschriebenen Takt zu binden.

Möge meine Absicht, der Mandoline immer neue Freunde zu gewinnen, in weitestem Maße sich verwirklichen, dann werde ich für meine Mühe mich reich entschädigt finden!

Ich bin übrigens gern bereit, jedem über etwaige Unklarheiten brieflich oder mündlich Auskunft zu erteilen.

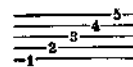
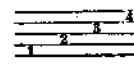
Berlin W, im Oktober 1902.

**Reinhold Vorpahl.**


# Erster Abschnitt.


## Die Anfangsgründe der Musik.

Wie in der Sprache die Buchstaben, so dienen in der Musik Zeichen oder Figuren, bekannt unter dem Namen Noten, zur Darstellung der Töne. Für jeden Ton ist ein besonderes Zeichen notwendig, um Wert, Höhe oder Tiefe desselben feststellen zu können. Fünf parallel laufende Linien, auf und zwischen welche die Noten gesetzt werden, bilden den Notenplan oder das Notensystem. Letzteres wird durch kleine Neben- oder Hilfslinien ergänzt für die Noten über und unter dem Notenplane.

a) Linien  b) Zwischenräume 






Die Noten auf den Linien heißen: 

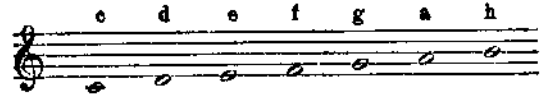
Die Noten in den Zwischenräumen heißen: 


Die Noten auf und zwischen den Hilfslinien heißen: 

Die Reihenfolge der Noten ist:

Die Benennung der Noten hängt von dem Schlüssel ab, der sich stets am Anfang einer Notenzeile befindet. Solcher Schlüssel gibt es drei, und zwar 1. den Violin- oder G-Schlüssel , 2. den Baß- oder F-Schlüssel , 3. den C-Schlüssel . Die Noten der Mandoline schreibt man nur im Violin-Schlüssel.







Es gibt sieben Töne, von welchen alle anderen abgeleitet werden; diese heißen also:



(In Frankreich, Italien, Rußland etc. bezeichnet man sie: do oder ut, ré, mi, fa, sol, la, si.) Als nächster Ton folgt wieder  und nun wiederholen sich die Bezeichnungen in derselben Reihenfolge — wie vorher — bis zu den höchsten Tönen.

Den Umfang von acht Tönen — z. B. von  bis  oder von  bis  — nennt man eine Oktave.

Welche Gestalt die Noten erhalten, um deren Dauer oder Wert anzugeben, ist aus nachstehender Zusammenstellung leicht ersichtlich.

Die ganze Note,	
oder	
2 halbe Noten,	
oder	
4 Viertel,	
oder	
8 Achtel,	
oder	
16 Sechzehntel,	
oder	
32 Zweiundreißigstel,	
oder	
64 Vierundsechzigstel,	

Die in einem Tonstück vorkommenden Pausen werden durch verschiedene Zeichen ausgedrückt, je nach der vorgeschriebenen Dauer der Pause; folglich hat eine ganze Pause den Wert der ganzen Note, die halbe Pause gilt so viel als eine halbe Note u. s. w. Beispiel:

Ganze Pause. Halbe Pause. Viertel Pause. Achtel Pause. 16-tel Pause. 32-stel Pause. 64-stel Pause.

Bemerkt sei noch, daß bei einer Pause von der Dauer mehrerer Takte die Zahl der letzteren angegeben wird; z. B.

4 8

Die Verbindung mehrerer Noten, von denen keine besonders abgestoßen werden soll, geschieht durch einen Bogen, den man von Kopf zu Kopf der zu verbindenden Töne setzt.

Ein Punkt hinter einer Note oder Pause erhöht den Wert derselben um die Hälfte. Fügt man dem ersten Punkt einen zweiten hinzu, so wird die Note oder Pause noch um die Hälfte vom Werte des ersten Punktes verlängert. (S. Beispiel.)

Außer dem Violinschlüssel ist jeder Komposition zu Anfang die Tonart, (siehe Tonleiter und Tonart); Taktart und das Tempo oder Zeitmaß vorgeschrieben;

z. B. *Allegro.*

Folgende Taktarten sind die gebräuchlichsten:

Zwei-Viertel-Takt. Drei-Viertel-Takt. Vier-Viertel-Takt.

Sechs-Viertel-Takt. Drei-Halbe-Takt. Drei-Achtel-Takt.

Sechs-Achtel-Takt. Neun-Achtel-Takt. Zwölf-Achtel-Takt.

Sehr selten vorkommende Taktarten sind:

Fünf-Viertel-Takt. Fünf-Achtel-Takt.

Während ein # (Kreuz) vor einer Note dieselbe um einen halben Ton erhöht, erniedrigt das ♭ (Be) diese um einen halben Ton. Das × (Doppel-Kreuz) und ♭♭ (Doppel-Be) erhöht resp. erniedrigt eine Note um einen ganzen Ton.

Ein Kreuz oder Be gilt für die Note, vor der es steht, bis zu Ende des Taktes, wenn nicht durch das □ (Quadrat) oder Auflösungszeichen die Gültigkeit des Kreuzes oder Be schon früher aufgehoben werden soll. Alle diese Zeichen, welche zur Erhöhung oder Erniedrigung der Noten dienen, sowie das Quadrat, führen den Namen: Versetzungszeichen.

Kreuze oder Be am Anfange eines Musikstückes gelten — wenn nicht eine Änderung vorgeschrieben steht — für die ganze Dauer des Stückes.

In dem folgenden Beispiele findet der Schüler über jeder Note den durch das Versetzungszeichen veränderten Namen derselben.

cis dis eis fis gis ais his cis  
 cisis disis eisis fisis gisis aisis hisis cisis  
 (Doppelseis) (Doppeldis) (Doppeleis) (Doppelfis) (Doppelgis) (Doppelais) (Doppelhis) (Doppelcis)

ces des es fes ges as be ces  
 ceses deses eses feses geses ases bebes ceses  
 (Doppelces) (Doppeldes) (Doppeles) (Doppelfes) (Doppelges) (Doppelas) (Doppelbe) (Doppelces)

Jede Note — unabhängig von ihrem Werte — kann in drei gleiche Teile zerlegt werden: die ganze Note in drei halbe, die halbe in drei Viertel, die Viertelnote wieder in drei Achtel u. s. w. Trotzdem darf aber die Ausführung nicht mehr Zeit in Anspruch nehmen, als wenn die ganze Note aus zwei halben, oder die Halbe aus zwei Vierteln besteht. Diese Figur von drei Noten nennt man eine Triole und versieht

sie mit einer 3, welche über oder unter die Triole gesetzt wird.



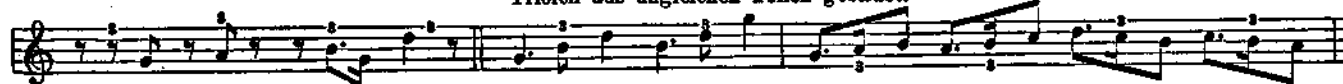
Wieder Schüler aus dem folgenden Beispiele ersieht, werden auch Triolen aus ungleichen Teilen oder solche, die zum Teil aus Pausen bestehen, gebildet. Beispiel:

Triolen aus zwei Noten bestehend.

Triolen mit Pausen.



Triolen aus ungleichen Teilen gebildet.



Den Abstand zwischen zwei oder mehreren Tönen voneinander nennt man Intervall. Die kleinste Entfernung von einem Tone zum andern wird ein halber Ton genannt. Folgende Zeichen dienen dazu, die Wiederholung einzelner Takte oder größerer Abschnitte anzuzeigen; diese, sowie noch andere in der Musik gebräuchliche Zeichen und Kunstwörter, die hier wiedergegeben sind, muß jeder Schüler genau kennen.

Die Fermate oder der Halt  $\frown$  ist ein Ruhepunkt, welcher bedeutet, daß die Note oder Pause, über oder unter der dieses Zeichen steht, länger ausgehalten werden soll, als es ihre vorgeschriebene Dauer erfordert. Ein Halt auf dem Taktstrich zeigt an, daß hier plötzlich eine Pause eintritt. Es bleibt dem guten Geschmack des Spielers überlassen, wie weit die Dauer einer Fermate auszudehnen ist. Das Wieder-

holungszeichen  $\parallel$ : oder  $\parallel$  steht am Anfang und Ende des Teils, welcher wiederholt werden soll. Beginnt die Wiederholung mit Anfang des Stückes, so ist das erste Zeichen nicht notwendig. Die Wiederholung eines oder zweier Takte kann in der Schreibweise dadurch ausgedrückt werden, daß über die betreffenden Takte das Wort „bis“ gesetzt wird. Hierzu bedient man sich einer Klammer zur Orientierung, welche Takte zu wiederholen sind. Das Zeichen  $\diagup$  setzt man, wenn ein Takt einmal oder öfter repetiert wird, während die Wiederholung zweier Takte, die hintereinander folgen, durch das Zeichen  $\boxed{\diagup}$  angegeben werden kann. Beispiele:



*D. C.* — die Abkürzung für *Da Capo* (von vorn) — deutet an, daß der Satz nochmals vom Anfang gespielt werden soll. *D. C. al*  $\frown$  heißt: von vorn bis zum Zeichen  $\frown$ . Die Wiederholung von einer bestimmten Stelle an wird durch die Bezeichnung *Dal segno* — abgekürzt *D. S.* oder  $\text{S}$  (vom Zeichen an) — kenntlich gemacht.

Die höchsten Noten schreibt man zuweilen eine Oktave tiefer und versieht sie mit dem Zeichen  $8$ ~~~~~ $\flat$ , welches anzeigt, daß diese Noten eine Oktave höher gespielt werden müssen, als sie geschrieben stehen, und zwar so weit, wie die Wellenlinie reicht.

Man unterscheidet zwei Tonarten: die Dur- (harte) und die Moll- (weiche) Tonart. Letztere tritt in zwei Arten auf, nämlich als melodische und harmonische Molltonleiter.

Auf jeden Ton des Tonsystems können Dur- und

Molltonleiter gebildet werden, folglich so viele, als Töne in einer Oktave liegen. Die stufenweise Folge dieser Töne innerhalb einer Oktave bildet eine Tonleiter (Skala). Die Stufen einer Tonleiter heißen, vom Grundton aufwärts gezählt:

1. Stufe: Prime oder Tonika.
2. „ Sekunde.
3. „ Terz.
4. „ Quarte, Unterdominante.
5. „ Quinte, (Ober-) Dominante.
6. „ Sexte.
7. „ Septime, Leitton.
8. „ Oktave.

Die Dur-Tonleiter enthält fünf ganze und zwei halbe Töne; ebenso die melodische Moll-Tonleiter. Diese hat die Halbtöne aufwärts von der zweiten zur dritten und siebenten zur achten, abwärts von der



sechsten zur fünften und dritten zur zweiten Stufe. Während die melodische Moll-Tonleiter im Aufsteigen von der Vorzeichnung abweicht und die sechste und siebente Stufe um je einen halben Ton erhöht werden muß, wird im Absteigen die Erhöhung dieser beiden Stufen wieder aufgehoben.

Bei der harmonischen Moll-Tonleiter befindet sich im Auf- und Absteigen zwischen der sechsten und siebenten resp. siebenten und sechsten Stufe eine Entfernung von drei halben Tönen; die Halbtöne dieser

Tonleiter liegen aufwärts zwischen der zweiten und dritten und fünften und sechsten, abwärts zwischen der achten und siebenten, sechsten und fünften, sowie dritten und zweiten Stufe.

Sowohl die Dur-, als auch die harmonische Moll-Tonleiter ist im Auf- und Absteigen vollständig gleich. Aus jeder Dur-Tonleiter kann eine gleichnamige harmonische Moll-Tonleiter gebildet werden, wenn die dritte und sechste Stufe je um einen halben Ton erniedrigt wird; z. B.

1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton |

C-dur-Tonleiter.

1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton<sup>3/2</sup> | Töne<sup>1/2</sup> | Ton<sup>1/2</sup> | Ton<sup>3/2</sup> | Töne<sup>1/2</sup> | Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton |

C-moll-Tonleiter harmonisch.

1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton | 1 Ton<sup>1/2</sup> | Ton | 1 Ton |

C-moll-Tonleiter melodisch.

Jede Dur- und Moll-Tonleiter hat ihre Benennung nach dem Grundton derselben. Die chromatische Tonleiter ist eine in halben Tönen auf- und absteigende Skala.

## Alphabetisches Verzeichnis der gebräuchlichsten italienischen Vortragswörter,

welche vom Komponisten vorgeschrieben werden, um Zeitmaß, Stärkegrad und den allgemeinen Vortrag eines Musikstückes zu bestimmen.

<i>Accelerando (accel.)</i> beschleunigend.	<i>A tempo</i> im früheren Zeitmaß.	<i>Forza, con tutta Forza</i> Kraft, mit aller Kraft.
<i>Adagio</i> langsam.	<i>Attacca</i> gleich weiter.	<i>Furioso</i> wütend, rasend.
<i>Adagio assai, di molto, pesante</i> sehr langsam, gewichtig, schleppend.	<i>Brillante</i> glänzend.	<i>Giocoso</i> scherzhaft, tändelnd.
<i>Ad libitum (ad lib.)</i> nach Belieben oder Willkür.	<i>Brio, brioso</i> Feuer, feurig.	<i>Grave</i> schwer, ernst.
<i>Affabile</i> freundlich, gefällig, angenehm.	<i>Burlesco</i> scherzend, possenhaft.	<i>Grazioso</i> anmutig, zierlich.
<i>Affettuoso</i> gefühlvoll.	<i>Calando (cal.)</i> abnehmend.	<i>Lagrimoso, lamentabile</i> wehklagend, traurig.
<i>Affrettando</i> rasch vorwärts eilend.	<i>Cantabile</i> singend.	<i>Larghetto</i> etwas bewegter als Largo.
<i>Agitato</i> unruhig, bewegt.	<i>Capriccioso</i> neckisch, launisch.	<i>Largo</i> breit, gedehnt.
<i>Alla Breve</i> nach kurzer Art.	<i>Coda</i> Anhang, Schlußsatz.	<i>Largo ma non troppo</i> nicht zu langsam.
<i>Allargando</i> breiter werdend.	<i>Colla parte</i> mit der Hauptstimme.	<i>Legato</i> gebunden.
<i>Allegretto</i> etwas rasch.	<i>Commodo</i> bequem, gemächlich.	<i>Leggiero (legg.)</i> leicht ungezwungen.
<i>Allegro (Allo)</i> rasch, lebhaft.	<i>Con</i> mit.	<i>Lento</i> langsam.
<i>Allegro assai</i> oder <i>di molto</i> sehr hurtig, rasch.	<i>Con bravura</i> mit Mut.	<i>L'istesso tempo</i> dasselbe Zeitmaß.
<i>Allegro con fuoco</i> lebhaft, mit Feuer.	<i>Con espressione</i> mit Ausdruck.	<i>Maestoso</i> majestätisch, erhaben.
<i>Allegro furioso</i> leidenschaftlich, stürmisch.	<i>Con fuoco</i> mit Feuer.	<i>Maggiore</i> (franz. <i>majeur</i> ) Dur (harte Tonart).
<i>Allegro giusto</i> angemessen schnelles Zeitmaß.	<i>Con moto</i> mit Bewegung.	<i>Marcato (marc.)</i> > hervorgehoben.
<i>Allegro ma non troppo</i> nicht zu rasch.	<i>Con spirito</i> mit Geist.	<i>Marciale</i> marschmäßig.
<i>Allegromaeestoso</i> majestätisches Allegro.	<i>Crescendo</i> — (cresc.) immer stärker werdend.	<i>Même mouvement</i> (franz.) dasselbe Zeitmaß.
<i>Allegro moderato</i> mäßig lebhaft.	<i>Deciso</i> bestimmt.	<i>Meno</i> weniger.
<i>Andante</i> gehend, schrittmäßig.	<i>Declamando</i> mit ausdrucksvollem Vortrag	<i>Mezza voce</i> mit halber Stimme.
<i>Andantino</i> ein wenig lebhafter als Andante.	<i>Decrescendo</i> — (decresc.) abnehmen.	<i>Minore</i> (franz. <i>mineur</i> ) Moll (weiche Tonart).
<i>Animato</i> belebt frisch.	<i>Diminuendo (dim.)</i> schwächer werdend.	<i>Moderato</i> gemäßigt.
<i>Appassionato</i> leidenschaftlich.	<i>Dolce, dolcissimo</i> lieblich, sehr zart.	<i>Molto, di molto</i> sehr viel.
<i>Assai</i> sehr.	<i>Dolento, doloroso</i> klagend.	<i>Morendo</i> sterbend.
	<i>Energico</i> bestimmt.	<i>Mosso, più mosso</i> bewegt, bewegter.
	<i>Espressivo</i> ausdrucksvoll.	<i>Ossia</i> oder.
	<i>Finale</i> Schlußstück.	
	<i>Forte (f)</i> stark.	
	<i>Fortissimo (ff)</i> sehr stark.	

*Patetico* erhaben, feierlich.  
*Pesante* schwerfällig.  
*Piacere* Belieben.  
*Piano* (*p*) schwach, leise.  
*Pianissimo* (*pp*) noch schwächer als *piano*.  
*Più, più forte* mehr, stärker.  
*Plus vite* (franz.) viel schneller.  
*Poco à poco* nach und nach.  
*Portamento* getragen.  
*Presto, prestissimo* schnell, im schnellsten Tempo.  
*Quasi Andante* fast Andante.  
*Rallentando* (*rall.*) zögernd, allmählich langsamer.  
*Recitativo* (*Rec.*) die erzählende Art.  
*Religioso* andächtig, feierlich.

*Rinforzando* (*rfz*) verstärkt.  
*Risoluto* entschlossen, mit kräftigem Vortrag.  
*Ritardando, ritenuto* (*rit., riten.*) zurückhaltend, zögernd.  
*Rubato* im willkürlichen Tempo.  
*Scherzando, scherzoso* tändelnd, scherzend.  
*Sempre* immer.  
*Senza* ohne.  
*Serioso* ernsthaft.  
*Sforzato* (*sfz*) verstärkt, hervorgehoben.  
*Simile* auf ähnliche Weise wie bisher.  
*Smorzando* (*smorz.*) verlöschend, hinsterbend.  
*Solo* allein.

*Sonore* klangreich, schallend.  
*Sostenuto* (*sosten.*) ausgehalten.  
*Staccato* (*stacc.*) abgestoßen.  
*Stringendo* (*string.*) *stretto* eilend, schneller.  
*Subito* plötzlich.  
*Tempo, Tempo primo* Zeitmaß, erstes Zeitmaß.  
*Tenuto* (*ten.*) ausgehalten, getragen.  
*Tranquillo* ruhig, gelassen.  
*Troppo* zu viel, zu sehr.  
*Tutti* alle.  
*Veloce, velocissimo* geschwind, sehr geschwind.  
*Vivace, vivacissimo* lebhaft, sehr lebhaft.  
*Vivo* lebhaft, lebendig.  
*Volti subito* (*V. S.*) schnell umwenden.

Von weiteren theoretischen Erklärungen sehe ich jetzt ab, und bringe (die nötigen Erläuterungen jedesmal dort, wo der Anfänger sich über irgend etwas im Unklaren sein könnte. Ich habe es in den meisten Fällen bemerkt, dass Anfänger die theoretischen Erklärungen absolut nicht angesehen haben, obwohl dies sehr wichtig ist, und empfehle ich jedem einzelnen, der nicht musikalisch vorgebildet ist, sich dieses Kapitel mehrmals durchzulesen, hauptsächlich dann, wenn er bereits einige Wochen spielt. Gerade dem Anfänger, der auf sich selbst angewiesen ist, werden sich nach Verlauf einiger Wochen verschiedene Fragen aufdrängen, deren Beantwortung er in den meisten Fällen durch das Studium der theoretischen Erklärungen findet.

## Zweiter Abschnitt.

### Die Mandoline.

Die Mandoline ist mit 8 Saiten bespannt, von denen je 2 unisono, d. h. gleichklingend, gestimmt werden und zwar G D A E. Das G ist die tiefste, das E die höchste Saite. A- und E-Saiten sind freie Stahlsaiten, G und D übersponnen. Der Körper der Mandoline besteht aus dem Kessel oder der Muschel, der Decke mit dem Schalloch und der Spielplatte, auf der Decke liegend der Steg, über den die Saiten hinweglaufen. An dem Körper der Mandoline sitzt der Hals mit darauf liegendem Griffbrett. Die in das Griffbrett eingefügten Metallstäbchen nennt man Bünde. An dem Kopf des Instrumentes ist die Mechanik angebracht, durch welche das Stimmen bewerkstelligt wird. Auf dem Griffbrett befinden sich bei den meisten Mandolinen kleine Abzeichen aus Perlmutter, man nennt diese die Applikatur. Die Applikatur ist sehr wichtig, und wo sich eine solche nicht befindet, ergänze man sie durch kleine Papierstückchen, die man mit Gummi arabicum aufkleben kann, und zwar auf den 3., 5., 7., 10. und 12. Zwischenraum, vom Kopf an gerechnet. Man richte sich hierbei nach der erläuternden Zeichnung der Mandoline.

Gespielt wird die Mandoline mit einem Plättchen aus Schildpatt, genannt Penna oder Plektron. Man kann nur Schildpatt hierzu verwenden, nicht, wie oft geschrieben wird, Kirschbaumrinde, Horn oder Elfenbein. Kirschbaumrinde ist für die Mailänder, d. h. darmsaitige Mandoline, und Horn oder Elfenbein ist gar nicht zu verwenden. Dieses Schildpattplättchen

darf nicht, wie leider die Unsitte herrscht, weich und biegsam, etwa wie ein Postkartenkarton, sondern es muß vollständig fest sein, so daß es sich nur ganz wenig biegen läßt. Die weichen Platten sind zu verwerfen, denn der damit erzeugte Ton wird immer unangenehm und klimpernd sein.

Die Beschaffenheit der Platte ist eine große Hauptsache für den Anfänger, denn die Platte ist dem Mandolinisten das, was dem Geiger der Bogen, dem Bläser das Mundstück ist.

Das Plättchen sei 2—2½ cm lang, man richte sich nach der Form, die ich vorgezeichnet habe; zu kleine, wie auch jede andere Form, als da sind dreieckig, dreiteilig u. s. w., sind nicht zu gebrauchen. Ferner mache ich noch darauf aufmerksam, daß kein Plektron, das man kauft, fertig zum Gebrauch ist, der Spieler muß sich dasselbe immer erst zurichten, und verfähre dabei folgendermaßen: Man nehme ein Stückchen feines Schmirgel- oder Glaspapier, noch besser -Leinen, und reibe darauf die Spitze des Plektrons ab, bis dieselbe vollständig oval ist, wie ich vorgezeichnet habe, dann reibe man den abgeschliffenen Teil des Plättchens auf einem Stück harten Leders oder glatten Holzes so lange, bis derselbe blank und ohne jeden sichtbaren Riß oder irgend welche Unebenheit ist. Jedes auch nur kleinste Rißchen giebt einen kratzenden Ton. Man achte also auf die Beschaffenheit der Platten ganz besonders, eine spitze oder weiche Platte wird nur ein Unkundiger verwerten.

## Die Haltung des Spielers.

Die Mandoline darf zuerst nur in sitzender Stellung gespielt werden, und zwar lege man den rechten Fuß über den linken, nicht umgekehrt, wie es oft gern gemacht wird, denn das Instrument bekommt dadurch eine falsche Lage. Wenn dem Spieler der Fuß einschläft, oder die Stellung ihm un bequem ist, dann setze man den rechten Fuß auf eine Fußbank oder dergleichen, dies ist namentlich Damen zu empfehlen.

Man nehme die Mandoline so in den Schoß, das dieselbe von dem rechten Oberschenkel, Leib und rechten Unterarm so fest gehalten werden kann, daß die linke Hand das Instrument nicht zu halten braucht. Die rechte Hand halte man halb geschlossen, ungefähr in der Weise, als ob man schreiben wolle, und fasse dabei die Penna zwischen Daumen und Zeigefinger so, daß ein Drittel derselben, d. h. die Spitze, frei ist. Der Daumen darf nicht gekrümmt werden, sondern muß vollständig grade liegen, gleichfalls darf die Penna mit haltende Zeigefinger dieselbe nicht mit der inneren Fleischseite halten, sondern mit der linken Seite des ersten Gliedes, so daß also gewissermaßen die linke Seite des Fingernagels die Penna hält. Es ist die Haltung der Penna eine äußerst wichtige und die größte Hauptsache für ein wohlklingendes Spiel, denn eine falsche Lage des Zeigefingers oder ein gekrümmter Daumen geben sofort der Penna eine verkehrte Lage, und der Ton wird, namentlich beim Tremolo, immer ein unangenehm kratzender sein.

Die genaue Haltung der Penna ist auch aus beigegebener Zeichnung zu ersehen.

Den rechten Unterarm lege man so auf die Mandoline, daß man mit der Penna die Saiten über

der Schallochöffnung anschlagen kann, und daß die Nagelfläche des kleinen Fingers auf der Spielplatte (auf der Decke) ruhen kann. Die Hand muß bei der Auf- und Abwärtsbewegung durch den kleinen Finger gestützt sein, dieser laufe bei den Bewegungen, die die Hand macht, mit, und darf er die Platte nicht verlassen. Dabei darf das Handgelenk nicht auf der Decke aufliegen, sondern muß so eingebogen sein, daß man bequem darunter hinwegsehen kann.

Wenn dies dem Anfänger schwer fällt, mache er sich ein kleines Papierkissen in der Größe einer schwedischen Zündholzschachtel und lege sich dasselbe unter das Handgelenk so auf die Mandoline, daß die Hand sich leicht hin- und herbewegen kann; man achte aber darauf, daß der gekrümmte kleine Finger auf der Spielplatte aufliegt, damit die Hand daran eine Stütze hat.

Ich erwähne dies nochmals, weil es die größte Hauptbedingung zum vollendeten Spiel ist. Eine lose in der Luft hängende Hand ist durchaus falsch, bei solcher wird der Ton niemals ein voller und abgerundeter sein. Die linke Hand fasse den Hals des Instrumentes unmittelbar am Sattel und zwar so, daß Hals und Handgelenk einen rechten Winkel bilden. Auch darf die Hand nicht den Hals festhalten, derselbe liege leicht zwischen Daumen und Zeigefinger auf, damit die Hand bequem auf- und abwärts gleiten kann.

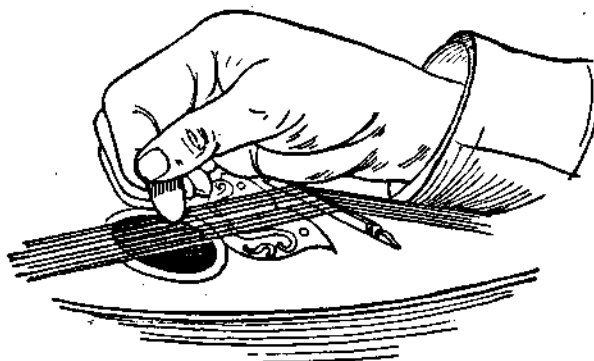
Diese Anweisungen über die Handhabung der Mandoline empfehle ich jedem Unkundigen genau durchzulesen, vor allen Dingen auch denjenigen, die durch falsche Anleitung oder schlechte Gewöhnung eine unrichtige Lage der rechten Hand haben.

## Das Stimmen der Mandoline.

Man stimme die A-Saiten nach einer Stimmgabel, Stimmpeife oder, wenn möglich, nach dem Klavier.

Zuerst stimme man die eine Saite genau ein und nach derselben die andern. Sodann drücke man mit einem Finger der linken Hand auf den 7. Bund der A-Saiten, man hat alsdann den Ton E und stimme hiernach die freien E-Saiten. Ebenso drücke man die D-Saiten auf dem 7. Bund, dieser Ton A muß mit dem Ton A der bereits gestimmten A-Saiten korrespondieren.

Man nehme zum Stimmen die Mandoline in der beschriebenen richtigen Spielhaltung in den Schoß und schlage mit der Penna eine Saite nach der anderen abwärts an (nicht aufwärts zupfen), während die linke Hand die Wirbel drehe. Es ist das Stimmen jedoch immer eine Sache des feinen Gehörs, und kann ich dem Anfänger, der noch nicht musikalisch gebildet ist, nurempfehlen, sich zuerst das Instru-



Handlage beim Spiel.

ment von irgend einem Kundigen (Geiger u. s. w.) stimmen zu lassen.

## 1. Lektion.

Wie bereits erwähnt, hat die Mandoline die Saiten G, D, A, E.



Man sieht also aus dem vorstehenden Schema, daß auf jeder Saite 4 Töne liegen; den ersten bringt die freie Saite, während die anderen 3 Töne durch das Auflegen der Finger erzeugt werden. Der fünfte Ton ist dann wieder der Ton der nächsten freien Saite, deshalb sagt man, die Mandoline ist in Quinten gestimmt. Man versteht unter 1. Finger den Zeigefinger, 2. den Mittel-, 3. den Ringfinger und 4. den kleinen Finger.

Ich bringe hier noch einmal die Stammtöneleiter C-dur in Erinnerung.



Der Lernende nehme die vorgeschriebene Stellung ein (rechten Fuß über den linken) und schlage mit der Penna die freie D-Saite an, zuerst von oben nach unten, d. h. abwärts  $\wedge$ , und die zweite Note von unten nach oben, d. h. aufwärts  $\vee$ , ebenso die 3. und 4. Note D. Man übe die Anschläge mehrere Male, jedesmal viermal auf- und abwärts, achte aber darauf, dass der kleine Finger der rechten Hand nicht die Spielplatte verlasse. Die Hand ruhe beim Spiel auf dem gebogenen kleinen Finger. Ich erwähne dies als größte Hauptsache beim Lernen immer wieder. Nachdem man das D regelmäßig viermal auf- und abwärts geschlagen, setzt man den 1. Finger (Zeigefinger) auf den 2. Bund (von D—E ist ein ganzer Ton), 4maliger Anschlag. Die nächste Note heißt, durch das Kreuz erhöht, Fis. Von E—Fis ist ein ganzer Ton, folglich nehme ich den 4. Bund mit dem 2. Finger. Von Fis bis G ist nun ein halber Ton geworden, und setze man den 3. Finger auf den 5. Bund. Diese 4 Töne D E Fis G sind erst mehrere Male zu üben, vor- und rückwärts, jedesmal vier regelmäßige Anschläge auf- und abwärts. Sodann spiele man die Tonleiter aufwärts weiter. Nach dem G mit dem 3. Finger auf der D-Saite kommt die freie A-Saite, das H mit dem 1. Finger auf dem 2. Bund (von A—H ein ganzer Ton), das Cis mit dem 2. Finger auf dem 4. Bund

Der Lernende präge also seinem Gedächtnis fest ein: von E—F und von H—C sind halbe Töne, alle anderen sind ganze Töne. Man hat demnach bei halben Tönen den gleich nebenbei liegenden Bund zu greifen, während bei ganzen Tönen ein Bund übersprungen werden muß.

Diese C-dur-Tonleiter soll aber noch nicht gespielt werden, ich habe dieselbe nur noch einmal zur Erläuterung des jetzt Folgenden gebracht.

Wir beginnen mit dem Spielen von Tonleitern, und fangen zuerst, der leichteren Faßlichkeit wegen, mit freien Saiten an, also mit der D-dur-Tonleiter:

(von H—Cis ein ganzer Ton), und den Schlußton dieser Tonleiter, das D mit dem 3. Finger auf dem 5. Bund (von Cis—D ein halber Ton).

Ich habe diese erste Tonleiter, die der Lernende spielt, genau erklärt. Weiß er dies alles bereits, dann umso besser; es wird aber sehr vielen mit diesen detaillierten Erklärungen gedient sein, denn es ist eine große Hauptsache, daß der Lernende über die ersten Elementarlehren der Musik vollständig im Klaren ist. Dies ist leider bei sehr vielen nicht der Fall.

Genau in dieser Weise spiele man die nachfolgenden Tonleitern, und beachte genau, wie die Note benannt ist, ob F oder Fis, ob C oder Cis; ich schreibe in den ersten Übungen immer noch die Namen der Noten bei.

Wohl hüte sich der Lernende, tremolieren zu wollen, oder es zu versuchen; in den ersten 2—3 Wochen darf nicht tremolirt werden, das Spielen der Tonleitern in der von mir vorgeschriebenen Weise und die jetzt folgenden Übungsstücke sind alles Vorstudien zum Tremolo.

Diese vier Tonleitern, C-, G-, D-, A-dur, spiele man viele Male genau in der angegebenen Weise, bis dieselben geläufig gehen, und gewöhne sich gleichzeitig, wenn erst einige Übung da ist, regelmäßig und laut zu zählen: 1, 2, 3, 4, damit der Anschlag ein taktmäßiger werde.

C-dur.  $\Lambda$   $\Upsilon$   $\Lambda$   $\Upsilon$   $\frac{3}{2}$   $\frac{1}{2}$   $\frac{3}{2}$

G-dur.  $\Lambda$   $\Upsilon$   $\Lambda$   $\Upsilon$   $\frac{3}{2}$   $\frac{1}{2}$   $\frac{3}{2}$

A-dur.  $\Lambda$   $\Upsilon$   $\Lambda$   $\Upsilon$   $\frac{3}{2}$   $\frac{1}{2}$   $\frac{3}{2}$

Man wird bemerken, daß ich die G-Saite zuerst möglichst wenig gebrauche; es hat dies den Grund, daß der Anfänger die rechte Hand beim Spiel auf derselben noch zu sehr aus der Lage, in welcher sie beim Anschlag der übrigen Saiten ruht, entfernen muß. Ebenso lasse ich in den ersten Lektionen den vierten (kleinen) Finger ganz fort. Der erzwungene Gebrauch des kleinen Fingers verrückt die Lage der linken Hand des Anfängers zu sehr. Ich bringe die Anwendung des vierten Fingers speziell.

Dies der Schluß der ersten Lektion. Der Lernende übe das darin Gebrachte, bis er es vollständig verstanden hat. Mancher Heißsporn mag meine Erklärungen vielleicht langweilig finden, und mancher bereits musikalisch Gebildete dies und jenes selbstverständlich, aber man versetze sich in die Lage eines vollständig musikalisch Unkundigen, diesem ist nichts selbstverständlich, jedes einzelne muß genau und deutlich erklärt werden.

2. Lektion.

Intervall-Übungen.\*)

Die Viertel-Note mit zwei Querstrichen durch den Hals bedeutet, daß dieselbe viermal anzuschlagen ist. Es ist dies eine Erleichterung in der Schreibweise. Man hebe die Finger nie unnötig zu früh hoch, sondern halte den

einen Ton so lange fest, bis der andere Finger einen neuen Ton gegriffen hat. Ich bezeichne diese Sätze mit einem +. Bei allen hier folgenden Intervall-Übungen ist jede Note viermal auf- und abwärts zu schlagen.

Terz-Intervalle. (G-dur.)  $\Lambda\Upsilon\Lambda\Upsilon\Lambda\Upsilon\Lambda\Upsilon$

Quarten.  $\Lambda\Upsilon\Lambda\Upsilon\Lambda\Upsilon\Lambda\Upsilon$

Quinten.  $\Lambda\Upsilon\Lambda\Upsilon\Lambda\Upsilon\Lambda\Upsilon$

\*) S. 1. Abschnitt 9. 7.







G-dur. Polka.

1 u. die 2 n. 1 1

C-dur. AA

Man wird bei den vorgeschriebenen Anschlägen finden, daß dieselben nicht immer regelmäßig auf- und abwärts folgen, es giebt dafür kein bestimmtes Gesetz, die Praxis lehrt es von selbst.

### 5. Lektion.

Wir nehmen nun zu den bereits gelernten Tonleitern C-dur, G-dur (mit 1 #), D-dur (mit 2 #) und A-dur (mit 3 #) noch E-dur (mit 4 #), Fis, Cis, Gis, Dis hinzu. Es giebt Kreuz- und Be-Tonarten bis mit 7 Vorzeichnungen, jedoch überschreiten diese die Grenze der Mandoline. Es sind zwar in den meisten bereits erschienenen Schulen sämtliche Tonarten, resp. auch Übungen in diesen Tonarten mit 5—7 Vorzeichnungen aufgeführt worden. Zwar sehr gewissenhaft aber — zwecklos, denn es fällt keinem Menschen ein, derartige Übungen oder Stücke auf der Mandoline zu spielen. Die Kreuz-Tonarten bis höchstens E-dur, und Be-Tonarten ebenfalls bis As-dur, genügen für die Leistungsfähigkeit der Mandoline vollständig. Ich lasse hinter dieser 4. Kreuztonart, E-dur, die vier Be-Tonarten folgen.

Wir haben in der ersten davon, in F-dur, 1 ♭, und zwar vor der Note h, diese wird dadurch einen

halben Ton erniedrigt und wird ausnahmsweise B genannt, während man den anderen erniedrigten Noten die Silbe es anhängt, also E — Es, A — As und D — Des.

Man spiele diese Tonleitern mehrere Male durch, wie immer mit 4 Schlägen. Diese 4 Schläge können jetzt schon ziemlich schnell erfolgen, denn es ist dies, wie bereits gesagt, die beste Vorstudie zum Tremolo. Es ist nun auch sehr wichtig, genau auf den Fingersatz zu achten, denn es ist nicht gleichgültig, ob ich z. B. Dis auf der A- oder Gis auf der D-Saite mit dem 3. oder 4. Finger nehme. Dis und Gis sind Erhöhungen von D und G, und müssen demnach auch mit dem 3. Finger gegriffen werden. Dieselben Töne finden wir in den Be-Tonarten als Es und As wieder, jedoch müssen diese hier mit dem 4. Finger genommen werden, da Es eine Erniedrigung von E und As eine ebensolche von A ist. Dies ist wohl zu beachten!

E-dur. AVAY

3. F. 3. F.

F-dur.



B-dur.

Es-dur.

As-dur.

4 4 3 4 1 3 3 4 3 4 4 3

**6. Lektion.**  
**Übungen in den Be-Tonarten.**

Pizzicato-Polka.

Zähle: 1 u. 2 u. 1 u. 2 1 neu. 2 u.

AA AA AA A AVA AA AA A AA AA AA A AVA

AA AA AA A AV AV AV A AA AA AV A AVAV AA A

Trio.

AV AV AV A AV AV AV A AV AV

Gavotte.

Zähle 3 u. 4 u.

AAAA AAAAA AVAV A

AAAAAVAV A AVAV AAAAAVAV A A AVAV AVAAA A

Der Spieler beachte genau den Fingersatz, und verstehe wohl, daß der Ton As (resp. Es und Be) durch das Vorsetzen eines Auflösungszeichens einen halben Ton höher wird.

Man wird meistens zum Schluß eines Teiles oder

der Pièce drei oder vier Noten an einen Strich gebunden finden, es sind dies die Akkorde, die zu der Tonart gehören, in der der betreffende Teil oder Pièce geschrieben ist. Die Mandoline ist speziell für Akkorde sehr geeignet und bringe ich dieselben noch später.

**7. Lektion.**  
**Das Tremolo.**

Das Tremolo ist der ausgehaltene Ton, der Gegensatz zu dem bisher gelernten Schlag oder Staccato. Es ist das Tremolo nicht, wie oft falsch behauptet wird, die Hauptsache des Mandolinen-Spieles, nein, die

Hauptbedingung des vollendeten Spieles ist die richtige Anwendung von Staccato und Tremolo zusammen. Das Tremolo ergibt sich fast von selbst, nachdem man Piècen ohne jegliches Tremolieren, wie ich sie in

Lektion 2—6 gebracht habe, genügend gespielt hat. Es giebt beim Mandolinen-Spiel gar nichts Unangenehmeres, als ein fortwährendes Tremolieren, namentlich an falscher Stelle; man bezeichnet dies ganz treffend mit Mandolinen-Gewimmer.

Der Lernende nehme eine beliebige Tonleiter, sagen wir z. B. D-dur, und spiele im  $\frac{1}{4}$ -Takt, d. h. jedes Viertel zu 4 Schlägen, also 16 Sechzehntel in jedem Takt, und zähle dabei in regelmäßigem Tempo die einzelnen Sechzehntel, genau wie zuerst gelernt.



Sodann versuche man dasselbe Tempo innezuhalten, und nur 1, 2, 3, 4 zu zählen, aber so, daß zwischen 1 und 2 u. s. w. genau die 4 Sechzehntel geschlagen werden, ohne dieselben mitzuzählen. Dies muß ganz geläufig gehen, dann fange man wieder von vorne an und gebe auf den Zeitraum 1—2 8 Schläge, diese kann man selbstverständlich nicht zählen, aber wenn man die Takt-Übungen mit der Art des Zählens, wie ich es vorgeschrieben habe, genau studiert hat, wird man es ziemlich sicher bringen können.

Dieses Tremolieren wird im Tempo Andante, Moderato u. s. w. anzuwenden sein, es lassen sich auch hier keine bestimmten Regeln aufstellen; wenn ich z. B. in einem Walzer noch die Viertel-Noten nur schlagen darf, werde ich in einem Liederthema selbst noch die Achtel tremolieren müssen. Es lehrt hierbei die Praxis mehr, wie die Theorie beschreiben kann.

Ich führe hier zur genaueren Erläuterung das Lied „Heil dir im Siegerkranz“ an. Man nehme also das übliche Tempo an (nicht zu schnell):



Man spiele nun auf diese Weise alle gelernten Tonleitern durch und zähle langsam und taktmäßig 1, 2, 3, 4, beachte aber wohl, was ich zu verschiedenen Malen gesagt und immer wiederhole: „Der kleine Finger stütze die rechte Hand und laufe bei den Tremolo-Bewegungen auf der Spielplatte mit. Das Handgelenk sei genügend eingebogen, so, daß die Hand sich frei im Gelenk bewegen kann. Fällt dem Lernenden dies schwer, so lege er sich wieder das im Anfang beschriebene Papierkissen unter den Arm, gerade bei der Entwicklung des Tremolos ist dies besonders zu empfehlen.

Auch hüte sich der Lernende zuerst die G-Saite zu benutzen, sondern fange auch wieder zuerst mit D- und A-dur an. Wenn das Tremolo dort geht, wird es auf der G-Saite auch gelingen.

### 8. Lektion.

Ich bringe jetzt sämtliche Etüden und Piècen mit einer zweiten Stimme ad libitum. Diese zweite Stimme kann auch eventuell von einer Geige gespielt werden, wenn eine zweite Mandoline nicht vorhanden. Hauptsächlich ist die zweite Stimme für den Unterrichtenden oder bereits weiter Vorgeschrittenen. Das Duettspielen hat in erster Linie den Zweck, daß sich der Anfänger gewöhne, seine Stimme langsam und

taktgemäß zu spielen, ohne sich durch die begleitende Stimme, die meist in anderen Taktfiguren nebenherläuft, beirren zu lassen.

Man gewöhne sich daran, jede neue Note mit einem leichten Anschlag anzusetzen, der aber sofort in das Tremolo übergeht. Dies ist besonders bei Viertel-Noten, die in den Anfangsduetten alle tremoliert werden, zu beachten.

Andante.

I

II

The first system of music consists of three parts. The top part, labeled 'I', is a single staff in treble clef with a common time signature (C). It contains a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The middle part, labeled 'II', is a single staff in treble clef with a common time signature (C). It contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom part is a grand staff (treble and bass clefs) with a common time signature (C). The treble clef part contains half notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef part contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Andante.

The second system of music consists of three parts. The top part is a single staff in treble clef with a common time signature (C). It contains a series of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The middle part is a single staff in treble clef with a common time signature (C). It contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom part is a grand staff (treble and bass clefs) with a common time signature (C). The treble clef part contains quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef part contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Moderato.

The Moderato section consists of three systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in G major (one sharp) and 3/4 time. The first system features a steady eighth-note accompaniment in the bass and a melody of quarter and eighth notes in the treble. The second system continues this pattern with some melodic variation. The third system concludes the section with a final cadence.

Larghetto.

The Larghetto section consists of four systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in G major (one sharp) and 3/4 time. The tempo is slower than the Moderato section. The first system features a steady eighth-note accompaniment in the bass and a melody of quarter and eighth notes in the treble. The second system continues this pattern with some melodic variation. The third system concludes the section with a final cadence.

## Lektion 9.

Es folgen in den nächsten beiden Lektionen Volkslieder, bekannte Opernmelodien, Märsche etc., damit der Lernende Unterhaltung und Lust am Spielen finde. Derselbe spiele zuerst die obere Stimme, und dann zur Übung im vom Blattspielen die II. Stimme.

## Meermädchen-Lied aus Oberon.

## I. Andantino.

II. Zähl: 1 2 3 4 5 6

## Willkommen o seliger Abend.

Zähl: 4 1 2 u. 3 u. 4 u. 1 u. 2 3 4 u.

## Haidenröslein.

## Komm lieber Mai.

The image shows two systems of musical notation for the piece 'Komm lieber Mai'. Each system consists of a treble clef staff and a bass clef staff, both in the key of D major (two sharps) and 3/4 time. The first system contains 8 measures, and the second system contains 8 measures, ending with a double bar line. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment.

Die durch einen Bogen zusammen gezogenen Noten werden in einem Tremolo gespielt, am Ende des Bogens setze man ab und beginne mit Anfang eines neuen Bo-

gens, oder Note mit einem leichten Anschlag das neue Tremolo. Man nennt diese Bogen Phrasenbogen, dieselben bedeuten gewissermassen die musikalische Interpunktion.

## Lektion 10.

Wir kommen nun zur Erlernung des eigentlichen Mandolinenspiels, d. h. Tremolo und Staccato zusammen anzuwenden. In den beiden folgenden Übungsstücken werden die Achtel geschlagen, jede mehrwertige Note als  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{3}{8}$  etc. tremolirt. Wenn nun, wie in dieser ersten Pièce, das er-

ste Achtel einer Taktfigur durch einen Phrasenbogen mit einer vorhergegangenen längeren tremolirten Note zusammengebunden ist, so muss dieses Achtel mit tremolirt werden, und die dann folgenden geschlagen werden. Ich bezeichne Tremolo mit  $\sim$ , den Schlag, wie bekannt  $\wedge$ .

The image shows three systems of musical notation for 'Lektion 10'. Each system consists of a treble clef staff and a bass clef staff, both in the key of D major (two sharps) and 3/4 time. The first system includes counting instructions: 'Zähle: 4 u. 1 2 3 u. 4 u.' and '1 2 3 u. 4 u.'. The second system includes counting instructions: '1 2 3' and '4'. The third system includes counting instructions: '1 2 3 u. 4 u.'. The notation includes various rhythmic figures, including tremolos (indicated by wavy lines) and accents (indicated by ^ symbols).

Torgauer Marsch.

The musical score for 'Torgauer Marsch' is presented in piano accompaniment format, consisting of seven systems of two staves each (treble and bass clef). The music is written in 4/4 time and features a variety of rhythmic patterns and melodic lines. Key elements include:

- System 1:** Starts with a treble staff containing a series of eighth notes with accents (marked with 'A') and a wavy line above. The bass staff provides a steady accompaniment.
- System 2:** Continues the melodic development in the treble staff, with some notes marked with 'V' (accents) and 'A'.
- System 3:** Shows further melodic progression, with a wavy line above the treble staff in the first measure.
- System 4:** Features a first ending (marked '1.') and a second ending (marked '2.') in the treble staff, both leading to a repeat sign.
- System 5:** Contains a section with a '4' above the treble staff, indicating a fourth ending or a specific rhythmic pattern.
- System 6:** Includes first and second endings (marked '1.' and '2.') in the treble staff.
- System 7:** Concludes with first and second endings (marked '1.' and '2.') in the treble staff.

Muss i denn, muss i denn.

Two staves of music in 3/4 time, key of D minor. The first staff has fingerings:  $\wedge v$ ,  $\wedge v$ ,  $\wedge v$ ,  $\wedge v$ ,  $\wedge v$ . The melody is in the right hand, and the accompaniment is in the left hand.

Continuation of the two-staff musical score for 'Muss i denn, muss i denn.' in 3/4 time, key of D minor.

Lektion 11.

In den hier folgenden Liedern und bekannten Melodien achte man genau auf die vorgeschriebenen Zeichen ob Tremolo oder Staccato, ebenfalls auf die Anwendung des kleinen Fingers. Man nimmt bei langsameren Melodien möglichst wenig die freie A- oder E-Saite, sondern das A mit dem 4. Finger auf der D-Saite, ebenso das E auf der A-Saite.

Heil dir im Siegeskranz.

Two staves of music in 3/4 time, key of D major. The melody is in the right hand, and the accompaniment is in the left hand. There are tremolo markings ( $\text{trill}$ ) over the first few notes of the melody.

Continuation of the two-staff musical score for 'Heil dir im Siegeskranz.' in 3/4 time, key of D major. There are fingerings  $\wedge v$  and  $\wedge$  above some notes in the right hand.

Der Jäger aus Kurpfalz.

Two staves of music in 2/4 time, key of D major. The melody is in the right hand, and the accompaniment is in the left hand.

Continuation of the two-staff musical score for 'Der Jäger aus Kurpfalz.' in 2/4 time, key of D major.



## Guter Mond, du gehst so stille.

First system of musical notation for 'Guter Mond, du gehst so stille.' It consists of two staves (treble and bass clef) in G major and 3/4 time. The melody features a series of eighth notes with a trill-like ornament in the first measure, followed by a four-measure phrase ending with a repeat sign.

Second system of musical notation for 'Guter Mond, du gehst so stille.' It continues the two-staff arrangement. The melody includes a four-measure phrase with a trill-like ornament, followed by another four-measure phrase ending with a repeat sign.

## O Tannenbaum.

First system of musical notation for 'O Tannenbaum.' It consists of two staves in G major and 2/4 time. The melody features a trill-like ornament in the first measure, followed by a four-measure phrase ending with a repeat sign.

Second system of musical notation for 'O Tannenbaum.' It continues the two-staff arrangement. The melody includes a four-measure phrase with a trill-like ornament, followed by another four-measure phrase ending with a repeat sign.

## Üb immer Treu und Redlichkeit.

First system of musical notation for 'Üb immer Treu und Redlichkeit.' It consists of two staves in G major and 3/4 time. The melody is a simple sequence of eighth notes, followed by a four-measure phrase ending with a repeat sign.

Second system of musical notation for 'Üb immer Treu und Redlichkeit.' It continues the two-staff arrangement. The melody is a simple sequence of eighth notes, followed by a four-measure phrase ending with a repeat sign.

O du fröhliche.

Musical notation for the first system of the piece 'O du fröhliche.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of the piece 'O du fröhliche.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef.

Dort unten in der Mühle.

Musical notation for the first system of the piece 'Dort unten in der Mühle.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is 3/8. The melody is written in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of the piece 'Dort unten in der Mühle.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is 3/8. The melody is written in the treble clef, and the accompaniment is in the bass clef.

Ich hatt' einen Kameraden.

Musical notation for the first system of the piece 'Ich hatt' einen Kameraden.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system of the piece 'Ich hatt' einen Kameraden.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef.

## Mit dem Pfeil dem Bogen.

Musical notation for the first system of 'Mit dem Pfeil dem Bogen.' It consists of two staves in a 3/8 time signature with a key signature of one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff.

Musical notation for the second system of 'Mit dem Pfeil dem Bogen.' It consists of two staves in a 3/8 time signature with a key signature of one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. A repeat sign is present at the beginning of the second measure.

## Morgenrot.

Musical notation for the first system of 'Morgenrot.' It consists of two staves in a 2/4 time signature with a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

Musical notation for the second system of 'Morgenrot.' It consists of two staves in a 2/4 time signature with a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

## Ich weiss nicht, was soll es bedeuten.

Musical notation for the first system of 'Ich weiss nicht, was soll es bedeuten.' It consists of two staves in a 6/8 time signature with a key signature of two sharps (F# and C#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

Musical notation for the second system of 'Ich weiss nicht, was soll es bedeuten.' It consists of two staves in a 6/8 time signature with a key signature of two sharps (F# and C#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

Musical notation for the third system of 'Ich weiss nicht, was soll es bedeuten.' It consists of two staves in a 6/8 time signature with a key signature of two sharps (F# and C#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

# Lektion 12.

## Der Vorschlag.

Unter Vorschlag versteht man eine musikalische Verzierung, die aber keinen Taktwert hat, sondern der vorausgegangenen Note gekürzt wird.

wird durch einen schnellen Abwärtsschlag gebracht, man beginnt dann sofort mit einem Tremolo die nächste Note, oder wenn die Noten staccato gespielt werden müssen bekommt der Vorschlag den Abwärtsschlag, die nächste folgende Note den Aufwärtsschlag.

Der kurze Vorschlag



Der Doppel-Vorschlag:



## Verzierungen.



### Letzte Rose. Irisches Volkslied.



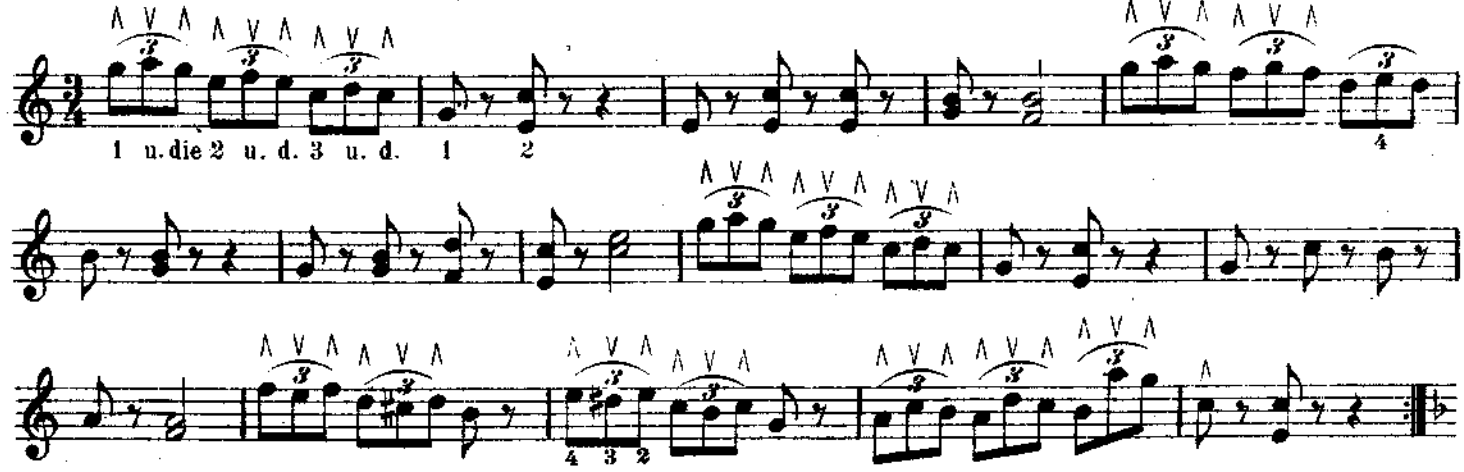
# Lektion 13.

## Triolen.\*)

Laut Erklärung im 1. Abschnitt (s. das. Seite 7) haben wir hier also z. B. im 4/4 Takt zu zählen  
statt 1 2 3 4:  
1 und die 2 und die 3 und die 4 und die.

Beim Staccato-Spiel gibt man, wenn irgend tunlich, der ersten Note der Triolen-Figur immer den Abwärtsschlag, wodurch diese schon von selbst etwas Betonung bekommt.

### Triolen-Etüde im Mazurka-Stil.



\*) S. 1. Abschnitt S. 17.

**Thema aus „Troubadour“**

**Langsam.**

Zähle: 1 2 3 u. die 4 u. 1 2 u. 3 4

1 2 3 u. die 4 u. die 1 2 u. 3 4 u. 1 2 u. die 3 u. 4 u.

**Lektion 14.**

**Die Moll - Tonleitern.\*)**

G-dur = E-moll

D-dur = H-moll

A-dur = Fis-moll

E-dur = Cis-moll

F-dur = D-moll

B-dur = G-moll

Es-dur = C-moll

As-dur = F-moll

\*) S. 1. Abschnitt S. 17.

C-dur.  
Andante.

Nach Guichard.

The first system of the C-dur Andante piece consists of two staves. The treble staff begins with a treble clef and a 3/4 time signature. The melody starts on a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and C5. The bass staff begins with a bass clef and a 3/4 time signature. The accompaniment starts with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and C4. The piece is in a simple, flowing style.

The second system of the C-dur Andante piece continues the melody and accompaniment from the first system. It concludes with a final cadence on a half note C4 in both staves, marked with "Fine." in both the treble and bass clefs.

A-moll.

The first system of the A-moll piece consists of two staves. The treble staff begins with a treble clef and a 3/4 time signature. The melody starts on a half note A3, followed by quarter notes B3, C4, D4, E4, F4, G4, and A4. The bass staff begins with a bass clef and a 3/4 time signature. The accompaniment starts with a half note A2, followed by quarter notes B2, C3, D3, E3, F3, G3, and A3. The piece is in a simple, flowing style.

The second system of the A-moll piece continues the melody and accompaniment from the first system. It concludes with a final cadence on a half note A3 in both staves, marked with "D.C." in both the treble and bass clefs.

Allegro.

Nach Pleyel.

The first system of the Allegro piece consists of two staves. The treble staff begins with a treble clef and a 3/4 time signature. The melody starts with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and C5. The bass staff begins with a bass clef and a 3/4 time signature. The accompaniment starts with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and C4. The piece is in a simple, flowing style.

The second system of the Allegro piece continues the melody and accompaniment from the first system. It concludes with a final cadence on a half note C4 in both staves, marked with a double bar line.

E-moll.  
Moderato.

Nach Pleyel.

D-moll.  
Moderato.

## Lektion 15.

### Das Lagen-Spiel.

Man braucht, um bei höheren Noten als h auf der E-Saite einen regelrechten Fingersatz zu haben, die Lagen, deren man 7 hat, die durch Heraufrücken der Hand am Hals des Instrumentes gegriffen werden. Diese hohen Lagen sind für die Mandoline illusorisch, denn die starken G- und D-Stahlsaiten bringen in dieser Höhe keinen Ton mehr, wie dies auf der Geige durch den Bogenstrich der Fall ist.

Die wichtigste Lage, und für die Mandoline vollständig ausreichend, ist die 3. Lage. Die Hand geht soweit an dem Hals des Instrumentes herauf, dass der erste Finger bequem auf der G-Saite das C, auf der D-Saite das G, auf der A-Saite das D und auf der E-Saite das A greifen kann. Man spiele folgende Tonleitern mit dem angegebenen Fingersatz.

Diese letzte Übung zeigt den Übergang von der I. in die III. Lage. Die jetzt folgenden beiden Sätze spiele man zur Erlernung einer guten Technik jedesmal, wenn man das Instrument zur Hand nimmt. Zuerst im langsamen Tremolo, sodann im regelmässigen Auf- und Abwärtsschlag bis man eine brillante Sicherheit und Schnelligkeit darin erreicht hat. Durch diese Übungen soll sich der Lernende gewöhnen, mit

Genauigkeit und Schnelligkeit die Lage der Hand wie erforderlich zu verändern. Man achte speziell darauf, dass die Hand beim Übergang in die III. Lage genau an dem A der E-Saite liege, und dass der Daumen nicht oben am Hals festhalte, um dadurch die Hand an ihrer freien Bewegung zu hindern.

Der kleine Pfeil zeigt das Hinaufschieben der Hand an.

## Lektion 16.

### Übergang von der I. in die III. Lage.

Man achte genau auf die vorgeschriebenen Fingersätze. Ein gründliches Studium dieser einfachen Melodien im La-

genspiel ist sehr notwendig, um die in nächster Lektion folgenden Doppel- und mehrstimmigen Sätze verstehen zu können.

Stimmt an mit hellem hohen Klang.

Abendlied von Curschmann.

\*) Die mit einem Schlagzeichen bezeichneten Achtel oder Sechzehntel dürfen nicht tremoliert werden, es klingt unangenehm, wenn man die kurzen Noten mit durchtremoliert. Selbstverständlich darf der Schlag nur ein ganz leichter sein, denn die kurzen Noten sind nur Nachsätze zu der vorausgegangenen betonten langen Note.

\*\*) Der erste Finger gleite, wenn der zweite das g verlassen hat, ganz leicht über 3 Bünde bis in das a der III. Lage hinein (während des ausgeschalteten Tremolos).

Mit den römischen Ziffern I, III ist die Lage gemeint.

\*\*\*) Der zweite Finger gleite ganz leicht von dem c bis zum e auf der A-Saite (III. Position) und setze man dann das f mit dem dritten Finger ein. Dieses Gleiten (Glissando) geschieht meistens mit dem Finger, der das vorher liegende Ton bringen würde, (also wie hier e, und f ist der Ton, der gebracht werden soll).



## Meditation von Bach.

Musical score for "Meditation von Bach" in G major. The score consists of five staves of music. Fingerings are indicated by numbers 1-4 above notes. Articulations include slurs, accents, and breath marks. Performance markings include (I), (III), and *a f* (forte). The piece concludes with a fermata over a final chord.

## Satz aus „Cavalleria Rusticana.“

Musical score for "Satz aus 'Cavalleria Rusticana.'" in G major. The score consists of one staff of music. Fingerings are indicated by numbers 1-4 above notes. Performance markings include (III), (I), and *f* (forte). The piece concludes with a fermata over a final chord.

## Lektion 17.

## Akkorde.

Musical score for "Lektion 17. Akkorde" showing various chords and their fingerings. The chords are arranged in three rows:

- Row 1: C-dur., A-moll., G-dur., E-moll.
- Row 2: D-dur., H-moll., A-dur., E-dur.
- Row 3: F-dur., D-moll., B-dur., G-moll.

Fingerings are indicated by numbers 1-3 above notes. The chords are shown in a sequence, with some having a fermata over them.

Ich habe an Akkorden nur die wirklich spielbaren gebracht. Dieselben werden mit einem leichten Anschlag von oben nach unten gespielt, man lasse einen Ton immer in

den anderen hineinklingen, das Anschlagen der Akkorde muss gewissermassen ein leichtes Hinwegstreichen mit der Penna über die Saiten sein.

## Lektion 18.

## Der Doppel- und mehrstimmige Satz.

Man achte darauf, dass beim Doppel- und mehrstimmigen Spiel die Penna ziemlich lose gehalten wird, und das Tremolo über mehrere Saiten ein recht gleichmässiges sei. Ich fange zuerst mit 2stimmigen Sätzen an, man kann, nachdem

man diese ersten Sätze studiert hat, leichte Volkslieder oder Opernmelodien selbst zweistimmig zu bringen versuchen, und verfolge hier hauptsächlich das harmonische Gesetz, dass Terzen und Sexten wohl klingen.

\* Den ersten Finger  $\frac{1}{2}$  Ton zurückziehen.

Die Fingersätze müssen genau innegehalten werden, und bitte ich, namentlich von Geigern nicht an meinen Vorschriften herum-

kritteln zu lassen, die Geige ist keine Mandoline, und ebenso, wie die Mandoline vieles nicht bringen kann, was die Geige bringt, ist es auch umgekehrt der Fall.

Ohne Lagenwechsel.

Two staves of musical notation in G major, 2/4 time. The first staff shows a sequence of chords: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff shows a sequence of chords: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4.

Mit Lagenwechsel.

Two staves of musical notation in G major, 2/4 time, with fingerings. The first staff shows chords with fingerings: G4 (1 3), A4 (2 4), B4 (1 3), C5 (4), B4 (1 3), A4 (2 3), G4 (4 3), F#4 (1 3), E4 (1 3), D4 (2 4), C4 (1 3). The second staff shows chords with fingerings: G4 (1 3), A4 (2 4), B4 (1 3), C5 (4), B4 (1 3), A4 (2 3), G4 (4 3), F#4 (1 3), E4 (1 3), D4 (2 4), C4 (1 3).

Man hat also beim Lagenwechsel zu beachten, dass bei 2 Tönen auf einer Saite der tiefere auf der vorherliegenden tieferen Saite genommen werden muss. Bei hierbei vorkommenden Vorschlägen darf das Tremolo fast garnicht unter-

brochen werden, sondern die Hand springe während des Tremolos auf die 3. Saite über und schlage den erforderlichen Ton kräftig an.

Harre meine Seele.

Three staves of musical notation in G major, 2/4 time. The first staff shows chords with fingerings: G4 (1 3), A4 (2 4), B4 (1 3), C5 (4), B4 (1 3), A4 (2 4), G4 (1 3), F#4 (2 4), E4 (4), D4 (1), C4 (4). The second staff shows chords: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B4, A4, G4, F#4, E4, D4, C4. The third staff shows chords with fingerings: G4 (1 3), A4 (2 4), B4 (1 3), C5 (4), B4 (1 3), A4 (2 4), G4 (1 3), F#4 (2 4), E4 (4), D4 (1), C4 (4).

Freiheit, die ich meine.

Two staves of musical notation in G major, 2/4 time. The first staff shows chords with fingerings: G4 (1 3), A4 (2 4), B4 (1 3), C5 (4), B4 (1 3), A4 (2 4), G4 (1 3), F#4 (2 4), E4 (4), D4 (1), C4 (4). The second staff shows chords with fingerings: G4 (1 3), A4 (2 4), B4 (1 3), C5 (4), B4 (1 3), A4 (2 4), G4 (1 3), F#4 (2 4), E4 (4), D4 (1), C4 (4).

Deutschland über Alles.

Two staves of musical notation in G major, 2/4 time. The first staff shows chords with fingerings: G4 (1 3), A4 (2 4), B4 (1 3), C5 (4), B4 (1 3), A4 (2 4), G4 (1 3), F#4 (2 4), E4 (4), D4 (1), C4 (4). The second staff shows chords with fingerings: G4 (1 3), A4 (2 4), B4 (1 3), C5 (4), B4 (1 3), A4 (2 4), G4 (1 3), F#4 (2 4), E4 (4), D4 (1), C4 (4).

Rheinländer „Flottes Mädel“

R. Vorpahl.

Musical score for 'Rheinländer „Flottes Mädel“' in G major, 2/4 time. The score consists of ten staves of music. It includes various musical notations such as accents (^), slurs, and dynamic markings. There are first and second endings marked '1.' and '2.'. The piece concludes with a 'Coda' section and the instruction 'D. C. al. Coda.' followed by 'Fine.'.

Satz aus dem Walzer: „Für'n Walzer geb mein Leben ich.“

R. Vorpahl.

Musical score for 'Satz aus dem Walzer: „Für'n Walzer geb mein Leben ich.“' in G major, 2/4 time. The score consists of two staves of music. It features slurs, accents (^), and slurs over groups of notes.

A musical score consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'A' and 'V' above notes. The piece appears to be in a major key and a common time signature.

Chor aus Judas Maccabäus von Händel.

A musical score for a chorale from 'Judas Maccabäus' by Handel. It features four staves of polyphonic or homophonic texture. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'.

Mennett aus „Don Juan“

A musical score for a minuet from 'Don Juan' by Mozart. It features two staves of intricate rhythmic patterns. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'.

Im Verlage von **Ad. Köster** in Berlin W. 35.  
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# Deutsche Volkslieder zur Laute (Gitarre)

von

## R. VORPAHL

in zwei Bänden je M. 9.— mit Aufschlag

### Inhalt der 1. Sammlung:

Abmarsch  
 A Busserl ist a schnuckrig Ding  
 Akkord-Tabelle  
 Alles schlesisches Scherzlied  
 Am Sonntag  
 Blühe, liebes Veilchen  
 Brüderlein und Schwesterlein  
 Danz, danz Quiselche  
 Das Lied vom Wasser und Wein  
 Der Baiersche Bettler  
 Der Doktor Eisenbart  
 Der gute Reiche  
 Der Jungfernkranz  
 Der Schlossergesell  
 Der Schneider Jahrestag  
 Der Soldat  
 Der sterbende Soldat

Der Tyroler und sein Kind  
 Der unglückliche Schuß  
 Der Verblüffte  
 Der Wirtin Töchterlein  
 Die drei Reiter  
 Die Gärtnersfrau  
 Die Lore am Tore  
 Die 'ötzerne Bein  
 Die Ungetreue  
 Die Vogelhochzeit  
 Ein lust'ger Musikante  
 Ein Sträubchen am Hute  
 Es kann ja nicht immer so  
 bleiben  
 Es steht ein Wirtshaus an der  
 Lahn  
 Ewald und Kunigunde

Feinsliebchen du sollst mir nicht  
 barfuß gehn  
 Freut euch des Lebens  
 Hanschel und Gretel  
 Heidenröslein  
 Herz ich bin dein  
 Herzliebchen mein unterm  
 Rebendach  
 Ich schieß' den Hirsch  
 Ich will euch erzählen ein Märchen  
 In die Höh  
 Kaffeegen  
 Lieb' Heimatland, adel  
 Lied der Treue  
 Liserl's Latern  
 Mein Lieb' ist eine Alpnerin  
 Mein Mann ist gefahren

Muß i denn  
 Sah ein Knab' ein Röslein steh'n  
 Schusters Abendlied  
 Schwäbisches Tanzliedchen  
 Schwedisches Tanzlied  
 Schwedisches Tanzlied  
 's ist m'r Alles Eins  
 Stilleben  
 Unser Vaterland  
 Vetter Michel  
 Vogelsang  
 Von den drei Schneidern  
 Waldabenteuer  
 Warum blickt denn so verstoßen  
 Wenn der Topp  
 Wenn ich einmal der Herrgott  
 Zillertal, du bist mei Freud

### Inhalt der 2. Sammlung:

Abschied  
 Aennchen von Tharau  
 Das Dreigespann  
 Das Lied von zwei Hasen  
 Das Mädchen und die Hasel  
 Der alte Reiter und sein Mantel  
 Der Baum im Odenwald  
 Der lustige Bub  
 Der lustige Soldat  
 Der Nachtsänger  
 Der unerbittliche Hauptmann  
 Der Wettlauf  
 Dessauer Marsch  
 Die Auserwählte  
 Die bekehrte Schäferin  
 Die Glocke  
 Die kleine Spinnerin

Die lustigen Brüder  
 Die Schäferin  
 Die Schäferin und der Kuckuck  
 Die Schildwache  
 Die Schwermütige  
 Die Spinnerin  
 Die Wacht am Rhein  
 Donaustrudel  
 Drei Lilien  
 Eine Schwalbe macht kein Sommer  
 Einkehr  
 Erinnerung an das Schätzle  
 Feinslieb verloren  
 Flug der Liebe  
 Frühling  
 Gold und Silber  
 Gute Nacht

Handwerksburschen Abschied  
 Horch, was kommt  
 Hüt du dich  
 Ich sah ein Röschen  
 Im Rosengarten  
 Im schwarzen Wallfisch  
 Im tiefen Keller  
 Klage  
 Kranzelkraut  
 Kutschkelied  
 Liebesjammer eines Dorfknectes  
 Lied an einen Boten  
 Lindenlaub  
 Mailüfterl  
 Mädchenentreue  
 Mei Maidle  
 Müller-Lied

Phidlie  
 Sänger-Marsch  
 Schneiders Höllenfahrt  
 Soldaten-Lied  
 Spottlied auf Napoleons Rückzug  
 Stegreiflied  
 Strömt herbei, ihr Völkerscharen  
 Susani, susani  
 Trübsinn  
 Verstehst  
 Vierzeilen  
 Volkslied aus dem Rheinlande  
 Vom Küssen  
 Wanderlied  
 Was das Menschenherz braucht  
 Wenn die Soldaten  
 Zum Ausmarsch

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# **Liedbegleitung auf der Mandoline**

**Materialien für Einsteigerinnen und Einsteiger**

Zusammengestellt und bearbeitet von  
Utz Grimminger

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## **Hinweise für Benutzerinnen und Benutzer**

Dieses Dokument versteht sich als Arbeitshilfe für den Mandolinenunterricht und bietet Material zum Erlernen der Liedbegleitung an. Es enthält 36 Lieder, die in 15 Lektionen gruppiert sind. In jeder dieser Lektionen wird ein neuer Akkord gelernt. Hat man das Dokument durchgearbeitet, ist ein Grundstock der 14 wichtigsten Mandolinenakkorde bekannt. Im Anschluss wird empfohlen, weitere Akkorde anhand von Liedern nach eigenem Interesse zu erlernen.

In den meisten Lektionen sind zwei, manchmal auch drei Lieder. Der ursprüngliche Beweggrund dafür war, verschiedenes Material für Kinder einerseits und Jugendliche und Erwachsene andererseits anzubieten. So finden sich in den meisten Lektionen sowohl Kinderlieder wie auch internationale Folklore. Natürlich dürfen aber bei Interesse – und vor allem, wenn neue Griffe noch Probleme bereiten – alle Lieder einer Lektion gespielt werden.

Das vorliegende Dokument versteht sich aber ausdrücklich nicht als eine Schule für Liedbegleitung, denn es enthält keinerlei Anweisungen oder Vorschläge für Schlag- oder Zupfmuster, ohne die Liedbegleitung auf der Mandoline nicht möglich sind. Es ist Sache des Instrumentallehrers, das nach Interesse und Können der Schülerin bzw. des Schülers festzulegen. Das vorliegende Dokument will lediglich progressiv geordnete Materialien für einen solchen Unterricht bereitstellen. Deshalb wird an dieser Stelle auch auf eine Erklärung der Akkordsymbole verzichtet.

Bis inklusive Lektion 4 ist jeder Takt mit einer Akkordbezeichnung versehen, auch wenn kein Akkordwechsel stattfindet. Ab Lektion 5 wird auf die international übliche Notierung gewechselt: Akkordbezeichnungen sind nur bei Akkordwechseln notiert. Bei der Wahl der Tonarten wurde auf vernünftige Singbarkeit Rücksicht genommen. Die Melodien sind stets so notiert, dass sie auf der Mandoline in der ersten Lage gespielt werden können.

### ***Technische Hinweise zu den Noten***

Leider war das verwendete Notendruckprogramm nicht dazu zu bewegen, Notenschlüssel und Vorzeichen am Anfang jeder Notenzeile anzuzeigen, wie das eigentlich sein sollte. Im Bedarfsfall möge das also bitte handschriftlich nachgetragen werden. Außerdem war es nicht in der Lage, Auftakte korrekt zu behandeln – Auftakte werden also leider immer als Takt 1 bezeichnet, der erste Volltakt als Takt 2. Ich bitte um Nachsicht für diese satztechnischen Fehler.

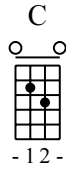
### ***Rechtliche Hinweise***

Dieses Dokument darf für Unterrichtszwecke verwendet und kopiert werden. Eine kommerzielle Verwertung jeder Art bedarf der schriftlichen Genehmigung des Autors (Kontaktadresse: [grimminger@mandoline.de](mailto:grimminger@mandoline.de)).

# Bruder Jakob

Dt. Text: überliefert

aus Frankreich



1

C C C C

Bru- der Ja- kob, Bru- der Ja- kob. Schläfst du noch? Schläfst du noch?

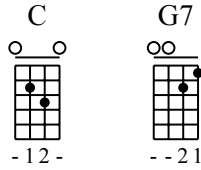
5

C C C C

Hörst du nicht die Gloc- ken? Hörst du nicht die Gloc- ken? Ding, Dang, Dong. Ding, Dang, Dong.

# Ich kenne einen Cowboy

Volkslied



1

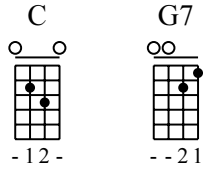
Ich ken- ne ei- nen Cow- boy, der Cow- boy der heißt Bill, und  
Und so reit' der Cow- boy, der Cow- boy der reit' so, und

6

wenn der Cow- boy rei- ten will dann steht mein Her- ze still.  
so reit' der Cow- boy, der Cow- boy, der reit' so.

# Skip To My Lou

aus den USA



1

Flies in the but-ter-milk, two by two, flies in the but-ter-milk, two by two,

5

flies in the but-ter-milk, two by two. Skip to my Lou, my dar-ling.

9

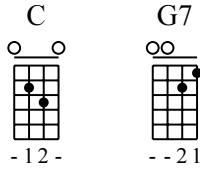
Skip, skip, skip to my Lou. Skip, skip, skip to my Lou.

13

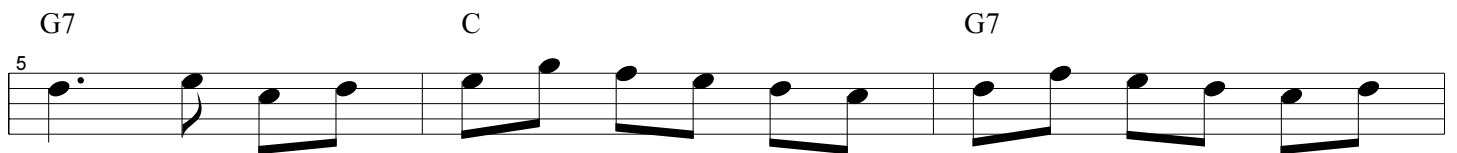
Skip, skip, skip to my Lou. Skip to my Lou, my dar-ling.

# Kein schöner Land

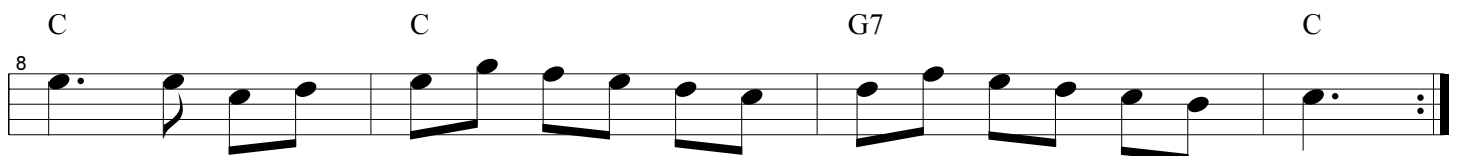
Anton Wilhelm von Zuccalmaglio (1803 - 1869)



Kein schö- ner Land in die- ser Zeit, als hier das uns- re weit und  
Da ha- ben wir so man- che Stund'- ge- ses- sen da in fro- her  
Dass wir uns hier in die- sem Tal noch tref- fen so viel hun- dert-  
Nun Brü- der ei- ne gu- te Nacht, der Herr im ho- hen Him- mel



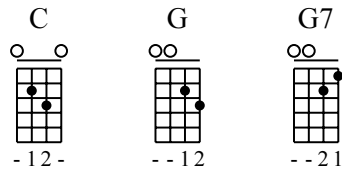
breit, wo wir uns fin- den wohl un- ter Lin- den zur A- bend-  
Rund und ta- ten sin- gen, die Lie- der klin- gen im Ei- chen-  
mal, Gott mag es schen- ken, Gott mag es len- ken, er hat die  
wacht in sei- ner Gü- te, uns zu be- hü- ten ist er be-



zeit. Wo wir uns fin- den wohl un- ter Lin- den zur A- bend- zeit.  
grund. Und ta- ten sin- gen, die Lie- der klin- gen im Ei- chen- grund.  
Gnad. Gott mag es schen- ken, Gott mag es len- ken, er hat die Gnad.  
dacht. In sei- ner Gü- te, uns zu be- hü- ten ist er be- dacht.

# Heut' kommt der Hans zu mir

Volkslied



1

C G G C

Heut' kommt der Hans zu mir, freut sich die Lies'.  
Hans isst den Schweizerkäs' ohne Gebiss.

5

C G7 G7 C

Ob er aber über Oberammergau oder aber über Unterammergau  
Ob er aber mit dem Oberkieferkaut oder aber mit dem Unterkieferkaut

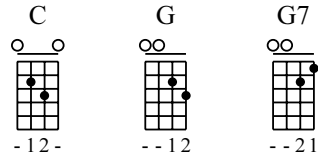
9

C G G7 C

oder aber überhaupt nicht kommt, das ist nicht g'wiss!  
oder aber überhaupt nicht kaut, das ist nicht g'wiss!

# Rock My Soul

aus den USA



1

C C G G

Rock my soul in the bo-som of A-bra-ham, rock my soul in the bo-som of A-bra-ham,

5

C C G7 C

rock my soul in the bo-som of A-bra-ham, oh, rock-a my soul.

9

C C G G

So high you can't get o-ver it, so low you can't get un-der it,

13

C C G7 C

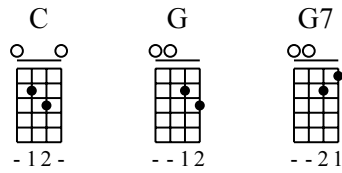
so wide you can't get round of it, oh, rock-a my soul.



# Kommt ein Vogel geflogen

Text: Adolf Bäuerle (1786 - 1859)

Musik: Wenzel Müller (1759 oder 1767 - 1835)



1

C G G7

Kommt ein Vo- gel ge- flo- gen, setzt sich nie- der auf mein  
 Lie- ber Vo- gel, fliege wei- ter! Nimm ein Gruß mit und ein

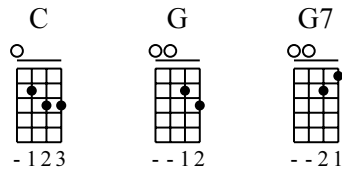
5

C C G G7 C

Fuß. Hat ein Zet- tel im Schna- bel, von der Liebs- ten ei- nen Gruß.  
 Kuss. Denn ich kann dich nicht be- glei- ten, weil ich hier blei- ben muss.

# Oh, My Darling Clementine

aus den USA



1 C C C

In a ca-vern by a can-yon ex-ca-va-ting for a

5 G G7 C G

mine, dwelt a mi-ner, four-ty-ni-ner, and his daugh-ter Cle-men-

9 C C C C

tine. Oh my dar-ling, oh my dar-ling, oh my dar-ling Cle-men-

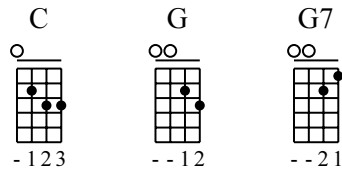
13 G G7 C G C

tine, thou art lost and gone for-e-ver, dread-ful sor-ry, Cle-men-tine.

# Mein Hut, der hat drei Ecken

Text volkstümlich

Melodie aus Italien



1

C G G7 C

Mein Hut, der hat drei Ec-ken, drei Ec-ken hat mein Hut. Und

6

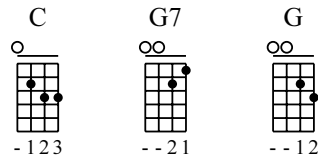
C G G7 C

hätt' er nicht drei Ec-ken, dann wär's auch nicht mein Hut.

Detailed description: The image shows two staves of music in 6/8 time. The first staff starts with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Chords C, G, G7, and C are indicated above the staff. The lyrics are: 'Mein Hut, der hat drei Ec-ken, drei Ec-ken hat mein Hut. Und'. The second staff starts with a measure rest and then continues the melody. Chords C, G, G7, and C are indicated above the staff. The lyrics are: 'hätt' er nicht drei Ec-ken, dann wär's auch nicht mein Hut.' The piece ends with a double bar line and repeat dots.

# Sur le pont d'Avignon

aus Frankreich



1

C G7 C G C

The first line of the musical score consists of five measures. Above the staff, the chords C, G7, C, G, and C are indicated. The notes are: G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes).

Sur le pont d'A- vig- non l'on y dan- se, l'on y dan- se. Sur le pont  
 Kennt ihr schon A- vig- non? Lasst uns tan- zen, lasst uns tan- zen! Kennt ihr schon

6

G7 C G C

The second line of the musical score consists of five measures. Above the staff, the chords G7, C, G, and C are indicated. The notes are: G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes).

d'A- vig- non l'on y dan- se tous en rond. Les  
 A- vig- non? Lasst uns tan- zen rund- he- rum! Die

9

C G C C G C

The third line of the musical score consists of four measures. Above the staff, the chords C, G, C, C, G, and C are indicated. The notes are: G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes).

beaux mes- sieurs font comm' ça. Et puis en- core comm' ça.  
 Män- ner ma- chen so und dann wie- der so.

13

C G7 C G

The fourth line of the musical score consists of four measures. Above the staff, the chords C, G7, C, and G are indicated. The notes are: G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes).

Sur le pont d'A- vig- non l'on y dan- se, l'on y dan- se.  
 Kennt ihr schon A- vig- non? Lasst uns tan- zen, lasst uns tan- zen!

17

C G7 C G C

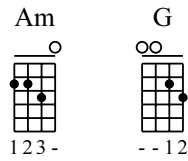
The fifth line of the musical score consists of five measures. Above the staff, the chords C, G7, C, G, and C are indicated. The notes are: G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes); G4, A4, B4 (quarter notes).

Sur le pont d'A- vig- non l'on y dan- se tous en rond.  
 Kennt ihr schon A- vig- non? Lasst uns tan- zen rund- he- rum!

# What Shall We Do

Dt. Text: überliefert

Shanty aus England



1 Am G

What shall we do with the drun- ken sai- lor? What shall we do with the drun- ken sai- lor?  
 Ho, un- serMaat, der hat schief ge- la- den, ho, un- serMaat, der hat schief ge- la- den,

5 Am G Am

What shall we do with the drun- ken sai- lor ear- ly in the mor- ning.  
 ho, un- ser Maat, der hat schief ge- la- den ear- mor- gens in der Frü- he.

9 Am G

Hoo- ray and up she ri- ses, hoo- ray and up she ri- ses,  
 He- jo, hin- auf das Se- gel, he- jo, hin- auf das Se- gel,

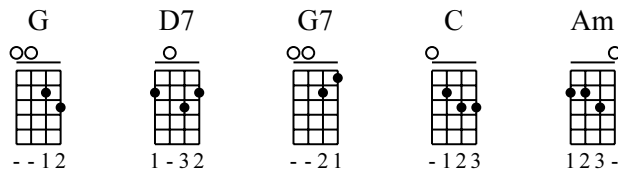
13 Am G Am

hoo- ray and up she ri- ses ear- ly in the mor- ning.  
 he- jo, hin- auf das Se- gel ear- mor- gens in der Frü- he.

# Hab' ne Tante aus Marokko

Dt. Text: überliefert

aus den USA



G

1

Hab' 'ne Tan- te aus Ma- rok- ko, und sie kommt, hipp hopp. Hab' 'ne  
 Sin- ging ja ja jip- pie, jip- pie, yeah, hipp hopp. Sin- ging

D7 G G7

4

Tan- te aus Ma- rok- ko, und sie kommt, hipp hopp. Hab' 'ne Tan- te aus Ma- rok- ko, hab' 'ne  
 ja ja jip- pie, jip- pie, yeah, hipp hopp. Sin- ging ja ja jip- pie, jip- pie,

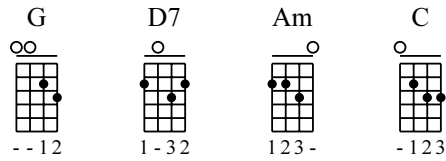
C Am G D7 G

7

Tan- te aus Ma- rok- ko, hab' 'ne Tan- te aus Ma- rok- ko, und sie kommt, hipp hopp.  
 ja ja jip- pie, jip- pie, ja ja jip- pie, jip- pie yeah, hipp, hopp.

# Tom Dooley

aus den USA



1 G D7

Hang down your head, Tom Doo- ley, hang down your head and cry.

5 Am D7 C *fine* G

Hang down your head, Tom Doo- ley, poor boy, you'rebound to die.

9 G D7

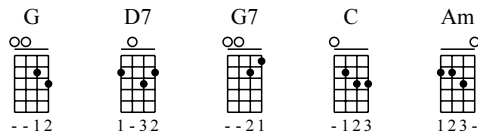
I met her on the moun- tain, and there I took her life.  
This time come to- mor- row, rec- kon where I'll be.

13 Am D7 C G *D.C. al Fine*

I met her on the moun- tain and stabbed her with my knife.  
Down in some lone- some val- ley, han- gin' from a white oak tree.

# Sloop John B.

aus der Karibik



1 **G**

We come on the sloop John B., my grand-fa-ther and me. A-

6 **D7** **G** **G7**

round Nas-sau town we did roam. Drin-king all night, got in- to a

12 **C** **Am** **G** **D7** **G**

fight, well I feel so broke up, I wan- na go home. So

18 **G**

hoist up the John B's sails, see how the main sail sets, call for the cap- tain a-

23 **D7** **G** **G7**

shore, let me go home. Let me go home, I wan- na go

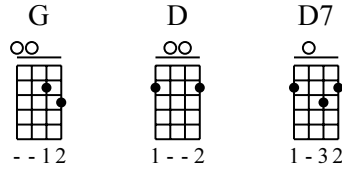
28 **C** **Am** **G** **D7** **G**

home, Well I feel so broke up, I wan- na go home.



# Ein Vogel wollte Hochzeit machen

Volkslied



1

G D

Ein Vo- gel woll- te Hoch- zeit ma- chen  
Die Dros- sel war der Bräu- ti- gam, die  
Der Sper- ber, der Sper- ber, der

4

G D G

in dem grü- nen Wal- de. Fi- de- ral- lal- la, fi- de-  
Am- sel war die Brau- te. Fi- de- ral- lal- la, fi- de-  
war der Hoch- zeits- wer- ber. Fi- de- ral- lal- la, fi- de-

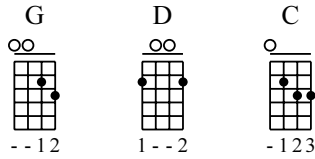
7

D G D7 G

ral- lal- a, fi- de- ral- lal- lal- lal- la.  
ral- lal- a, fi- de- ral- lal- lal- lal- la.  
ral- lal- a, fi- de- ral- lal- lal- lal- la.

# Good Night, Ladies

aus den USA



G
D
G

Good night, La- dies! Good night, La- dies! Good night,  
 Fare- well, La- dies! Fare- well, La- dies! Fare- well,  
 Sweet dreams, La- dies! Sweet dreams, La- dies! Sweet dreams,

C
G
D
G
G

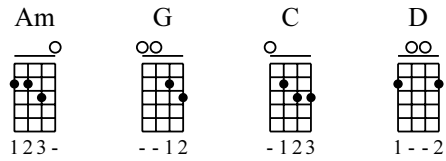
La- dies! We're going to leave you now. Mer- ri- ly we roll a- long,  
 La- dies! We're going to leave you now.  
 La- dies! We're going to leave you now.

D
G
D
G

roll a- long, roll a- long. Mer- ri- ly we roll a- long o'er the deep blue sea.

# Scarborough Fair

aus Schottland



Am G Am C

1 Are you go- ing to Scar- bo-rough fair? Pars- ley,

Am D Am C

7 sage, rose- ma- ry and thyme.- Re- mem- ber me to one who lives

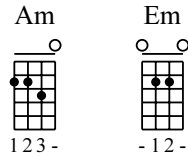
G Am G Am

14 there, for she once was a true love of mine.

# Hejo, spann den Wagen an

dt. Text: überliefert

aus England



1

Am Em Am Em Am Em Am Em

He- jo, spann den Wa- gen an, sieh' der Wind treibt Re- gen ü- bers Land.

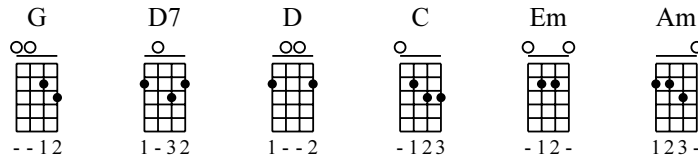
5

Am Em Am Em Am

Hol die gold- nen Gar- ben, hol die gold- nen Gar- ben. He!

# Dat du min Leevsten büst

aus Norddeutschland



1

G D7 G D

Dat du min Leev- sten büst, dat du woll weeft.  
 Kumm du üm Mid- der- nacht, kumm du Klock een!

5

C G Em Am D7 G

Kumm bi de Nacht, kumm bi de Nacht, segg wo du heft.  
 Va- der slöpt, Mo- der slöpt, ick slaap al- leen.

9

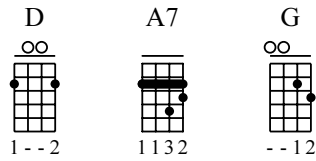
C G Em Am D7 G

Kumm bi de Nacht, kumm bi de Nacht, segg wo du heft.  
 Va- der slöpt, Mo- der slöpt, ick slaap al- leen.

# Auld Lang Syne

Text: Robert Burns (1759 - 1796)

Musik: aus Schottland



D A7 D

1  
Should auld ac- quain- tance be for- got, and ne- ver brought to

G D A7 G A7

5  
mind? Should auld ac- quain- tance be for- got, and days of auld lang

D A7 D G

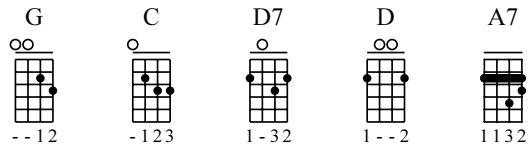
9  
syne? For auld lang syne, my dear, for auld lang syne, we'll

D A7 G A7 D

14  
take a cup o' kind- ness yet, for auld lang syne.

# Bolle reiste jüngst zu Pfingsten

Volkslied



G C D7 G

1 Bol- le rei- ste jüngst zu Pfing- sten, nach Pan- kow war sein Ziel. Da ver-  
In Pan- kow gab's kein Es- sen, in Pan- kow gab's kein Bier. War

C D7 G D

6 lor er sei- nen Jüng- sten janz plötz- lich im Je- ten wühl. 'Ne vol- le hal- be Stun- de hat  
al- les uff- je- fres- sen von frem- den Leu- ten hier. Nich' ma' 'ne But- ter- stul- le hat

A7 D D7 G C D7

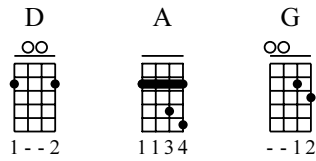
12 er nach ihm je- spürt. A- ber den- noch hat sich Bol- le janz köst- lich a- mü-  
man ihm re- ser- viert!

G C D7 G

17 siert. A- ber den- noch hat sich Bol- le janz köst- lich a- mü- siert.

# Drei Chinesen mit dem Kontrabass

Volkslied



1

D A

Drei Chi- ne- sen mit dem Kon- tra- bass, die sas- sen auf der

6

D

Stras- se und er- zähl- ten sich was. Da kam die Po- li- zei: "Ja, was

11

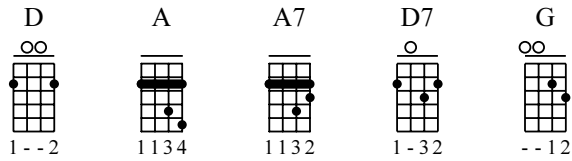
G A D

ist denn das?" Drei Chi- ne- sen mit dem Kon- tra- bass.



# Oh Susanna

Stephen Foster (1826 - 1864)



D



I come from A- la- ba- ma with my ban- jo on my  
 It rained all night the day I left, the wea- ther it was

A D A7 D D7



knee, I'm goin' to Loui- si- a- na my Su- san- na for to see.  
 dry. The sun so hot I froze to death, Su- san- na, don't you cry.

G D A



Oh, Su- san- na, oh don't you cry for me. For I'm

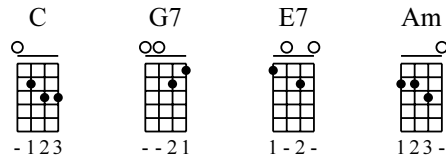
D A7 D



goin' to Loui- si- a- na with my ban- jo on my knee.

# Freight Train

aus den USA



1

C G7

Freight train, freight train goi- in' so fast. Freight train,

6

C E7

freight train goi- in' so fast. Please, don't tell what

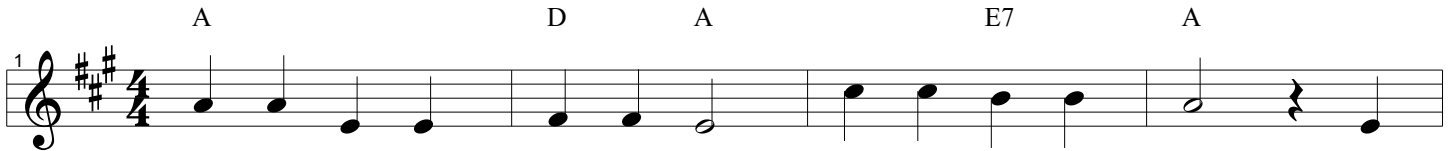
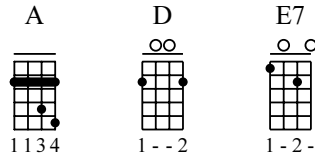
11

Am G7 C

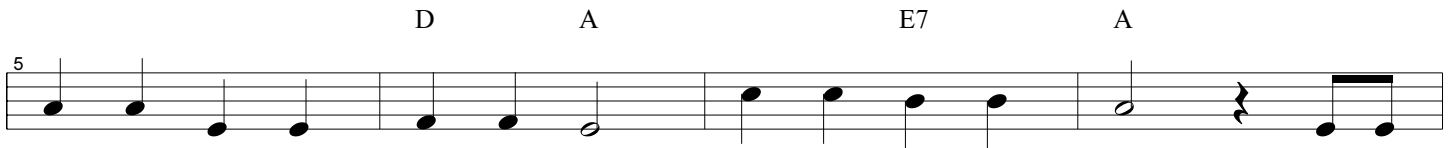
train I'm on, so they won't know where I'm gone.

# Old MacDonald

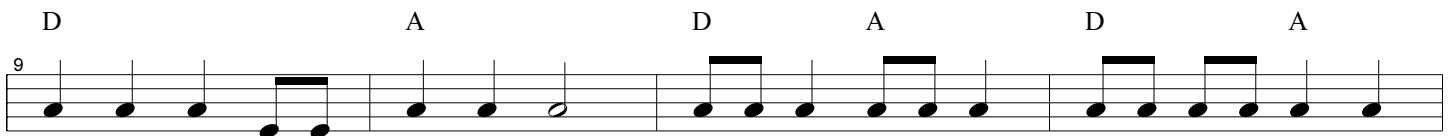
aus den USA



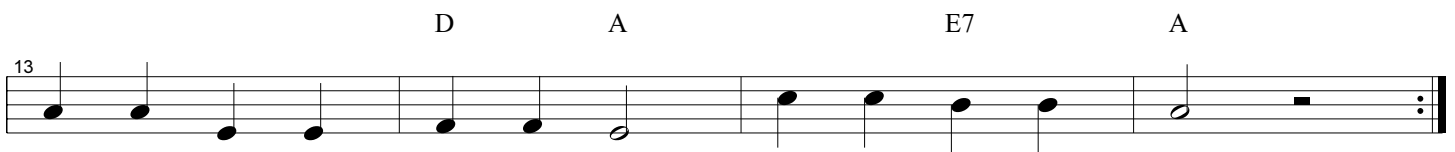
Old Mac- Do- nald had a farm, ee i ee i oh! And  
 Old Mac- Do- nald had a farm, ee i ee i oh! And  
 Old Mac- Do- nald had a farm, ee i ee i oh! And



on his farm he had some chicks, ee i ee i oh! With a  
 on his farm he had some cows, ee i ee i oh! With a  
 on his farm he had some pigs, ee i ee i oh! With an



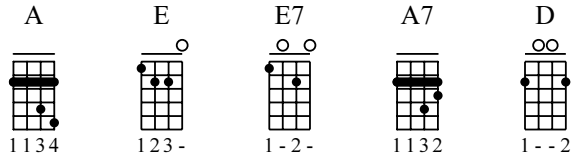
cluck- cluck here, and a cluck- cluck there. Here a cluck, there a cluck, eve- ry- where a cluck- cluck.  
 moo- moo here, and a moo- moo there. Here a moo, there a moo, eve- ry- where a moo- moo.  
 oink- oink here, and an oink- oink there. Here an oink, there an oink, eve- ry- where an oink- oink.



Old Mac- Do- nald had a farm, ee i ee i oh!  
 Old Mac- Do- nald had a farm, ee i ee i oh!  
 Old Mac- Do- nald had a farm, ee i ee i oh!

# Banks Of The Ohio

aus den USA



1

A E E7

I asked my love to take a walk, to take a walk,  
 And on- ly say that you'll be mine and in no o-

7

A A7

just a lit- tle walk, down be- side where the wa- ters  
 thers arms en- twine, down be- side where the wa- ters

D A E A

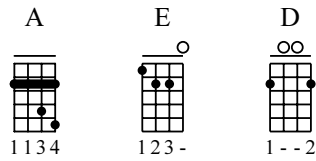
12

flow, down by the banks of the O- hi- o.  
 flow, down by the banks of the O- hi- o.

# Muss i denn

Text: Heinrich Wagner (1783 - 1863)

Musik: Volkslied



1 A E A

Muss i denn, muss i denn zum Städt- e- le hi- naus, Städt- e- le hi- naus, und

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the first line of music with lyrics underneath.

5 E A E A

du mein Schatz bleibst hier. Wenn i komm, wenn i komm, wenn i wie- der, wie- der komm,

Musical staff 2: Continuation of the first line, starting at measure 5. It includes a double bar line and repeat sign.

9 E A E

wie- der, wie- der komm, kehr i ein mein Schatz bei dir. Kann i glei ned all- weil

Musical staff 3: Continuation of the first line, starting at measure 9. It includes a double bar line and repeat sign.

13 A D A E

bei dir sein han i doch mei Freud an dir. Wenn i komm, wenn i komm, wenn i

Musical staff 4: Continuation of the first line, starting at measure 13. It includes a double bar line and repeat sign.

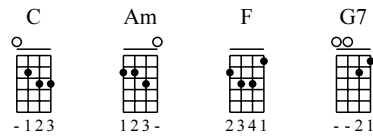
17 A E A

wie- der, wie- der komm, wie- der, wie- der komm, kehr i ein mein Schatz bei dir.

Musical staff 5: Continuation of the first line, starting at measure 17. It ends with a double bar line and repeat sign.

# Whisky In The Jar

aus Irland



1 C Am

As I was go- ing o- ver Kil- ga- ry moun- tain, I

6 F C Am C

met Cap- tain Far- rell, and his mo-ney he was coun- ting. I first produced my pis-

11 Am F

tol and then produced my ra- pier, say- ing: Stand and de- li- ver for I

16 C Am G7 Am

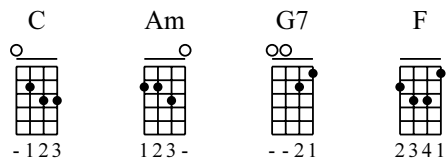
am the bold de- cei- ver. Mu- sha rig- gum- a- rum- a- dah-dah. Whack fol the

21 F C

dad- dy, oh! Whack fol the dad- dy, oh, there's whis- ky in the jar.

# Die Affen rasen durch den Wald

Volkslied



C Am C Am C Am

1 Die Af-fen ra-sen durch den Wald, der ei-ne macht den  
Die Af-fen ma-ma sitzt am Fluss und an-gelt nach den  
Der Af-fen on- kel, welch ein Graus, reißt gan-ze Ur-wald-

C Am G7 C

5 an- der'n kalt, die gan-ze Af-fen-ban-de brüllt: Wo ist die  
Ko- kos-nuss, die gan-ze Af-fen-ban-de brüllt:  
bäu-me aus, die gan-ze Af-fen-ban-de brüllt:

F Am G7 C

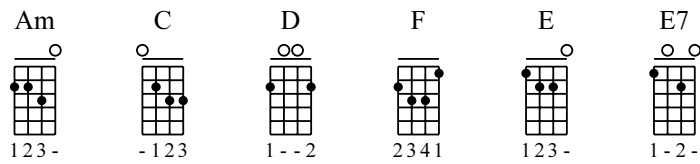
8 Ko- kos-nuss? Wo ist die Ko- kos-nuss? Wer hat die Ko- kos- nuss ge- klaut? Wo ist die

F Am G7 C

12 Ko- kos-nuss? Wo ist die Ko- kos-nuss? Wer hat die Ko- kos- nuss ge- klaut?

# The House Of The Rising Sun

aus den USA



Am C D F Am

There is a house in New Orleans they call the

C E E7 Am C

Ri-sing Sun. And it's been the ru-in of

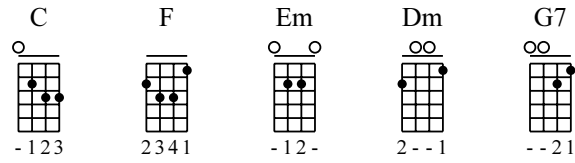
D F Am E7 Am E7

ma-ny poor girls, and me, oh god I'm one.



# Michael Row The Boat Ashore

aus den USA



1

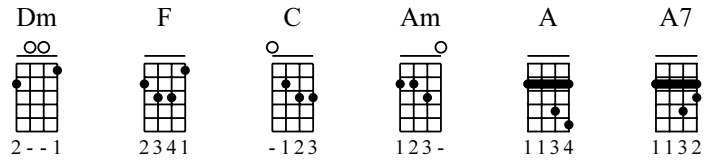
Mi- chael row the boat a- shore, hal- le- lu-  
 Ri- ver Jordan is chilly and cold, hal- le- lu-  
 The river is deep, the river is wide, hal- le- lu-

5

jah! Mi- chael row the boat a- shore, hal- le- lu- jah!  
 jah! Chills the body but not the soul, hal- le- lu- jah!  
 jah! Milk and honey on the o- ther side, hal- le- lu- jah!

# Greensleeves

aus England



1

Dm F C Am Dm

A- las, my love, you do me wrong to cast me

7

A A7 Dm F C

off dis- cour- teou- ly. And I have lo- ved you so

13

Am Dm A7 Dm F

long de- ligh- ting in your com- pa- ny. Green- sleeves was

20

C Dm A A7 F

all my joy, green- sleeves was my de- light. Green-

27

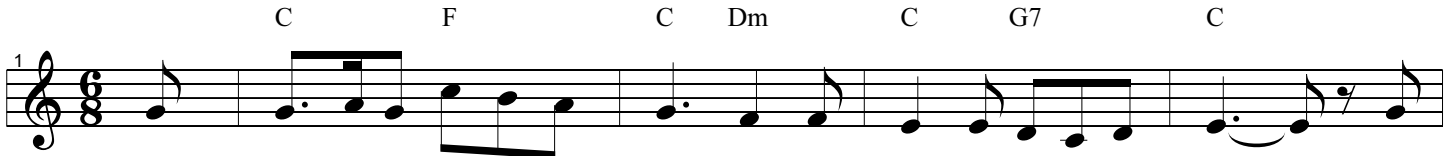
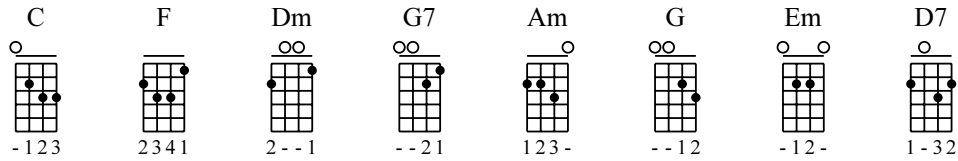
C Dm A7 Dm

sleeves was my heart of gold, and who but you has green- sleeves?

# Die Lorelei

Text: Heinrich Heine (1797 - 1856)

Musik: Friedrich Silcher (1789 - 1860)



Ich weiß nicht was soll es be- deuten, dass ich so trau- rig bin? Ein  
 Die schön- ste Jung- frau sit- zet dort o- ben wun- der- bar. Ihr  
 Den Schif- fer im klei- nen Schif- fe er- greift es mit wil- dem Weh. Er



Mär- chen aus ur- al- ten Zei- ten, das kommt mir nicht aus dem Sinn. Die  
 gold- nes Ge- schmei- de blit- zet, sie kämmt ihr gol- de- nes Haar. Sie  
 schaut nicht die Fel- sen- rif- fe, er schaut nur hin- auf in die Höh'. Ich



Luft ist kühl und es dun- kelt, und ru- hig flies- set der Rhein. Der  
 kämmt es mit gol- dem Ka- me und singt ein Lied da- bei. Das  
 glau- be, die Wel- len ver- schlin- gen am En- de Schif- fer und Kahn. Und

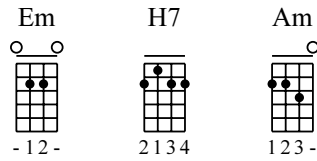


Gip- fel des Ber- ges fun- kelt im A- bend son- nen- schein.  
 hat ei- ne wun- der- sa- me, ge- walti- ge Me- lo- dei.  
 das hat mit ih- rem Sin- gen die Lo- re- lei ge- tan.

# Sascha liebt nicht große Worte

Text: mündlich überliefert

Melodie aus Russland



1      Em      H7      Em

Sa- scha liebt nicht      gros- se Wor- te,      denn er war von eig- ner Sor- te.  
 Sa- schas Va- ter      war ein Pfer- de- händ- ler, der auch rei- ten lehr- te.

5      H7      Em

Konn- te hoch im Bo- gen spuc- ken      und auch mit den Oh- ren zuc- ken.  
 In der Stun- de zeh- n Ko- pe- ken,      Sa- scha mus- ste      Pfer- de pfe- gen.

9      Am      Em      H7      Em

Nja nja nja,      nja nja nja,      nja nja nja nja      nja nja nja.  
 Nja nja nja,      nja nja nja,      nja nja nja nja      nja nja nja.

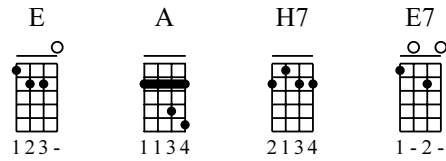
13      Am      Em      H7      Em

Nja nja nja,      nja nja nja,      nja nja nja nja      nja nja nja.  
 Nja nja nja,      nja nja nja,      nja nja nja nja      nja nja nja.

# Amazing Grace

Text: John Newton (1725 - 1807)

Melodie aus Irland oder Schottland



E A E

A- ma- zing that grace, how sweet the sound that  
'Twas grace that ny taught my dan- gers, heart to and fear, and  
Thro' ma- ny I

H7 E E7

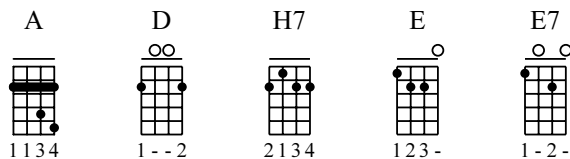
sav'd a wretch like me! I once was lost, but  
grace my fears re- dy liev'd. How pre- cious did that  
have al- rea- dy come. 'Tis pre- grace has brought me

A E H7 E

now am found, was blind, but now I see.  
grace ap- pear the hour I first be- liev'd!  
safe thus far, and grace will lead me home.

# My Bonnie Lies Over The Ocean

aus Schottland



A D A

My Bon- nie lies o- ver the o- cean, my Bon- nie lies  
Last night as I lay on my pil- low, last night as I

H7 E E7 A D A

o- ver the sea. My Bon- nie lies o- ver the o- cean, oh  
lay on my bed. Last night as I lay on my pil- low I

D E7 A

bring back my Bon- nie to me. Bring back,  
dreamed that my Bon- nie was dead.

D H7 E E7 A

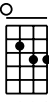
bring back, oh bring back my Bon- nie to me, to me. Bring

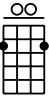
D H7 E E7 A

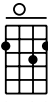
back, bring back, oh bring back my Bon- nie to me.

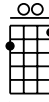
# Akkordsymbole

## und ihre Entsprechung in Noten

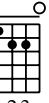
C  
  
 -123

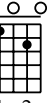
D  
  
 1 - - 2

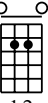
D7  
  
 1 - 3 2

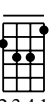
Dm  
  
 2 - - 1

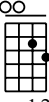
1  

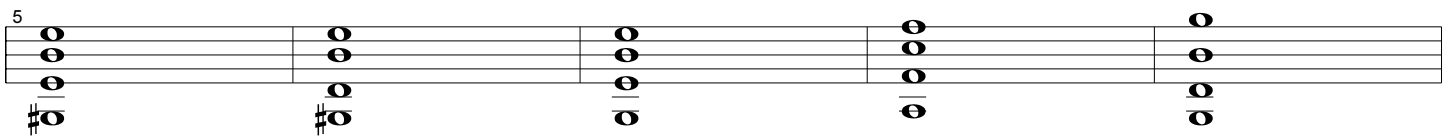

E  
  
 1 2 3 -

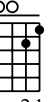
E7  
  
 1 - 2 -

Em  
  
 - 1 2 -

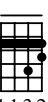
F  
  
 2 3 4 1

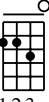
G  
  
 - - 1 2

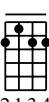
5  


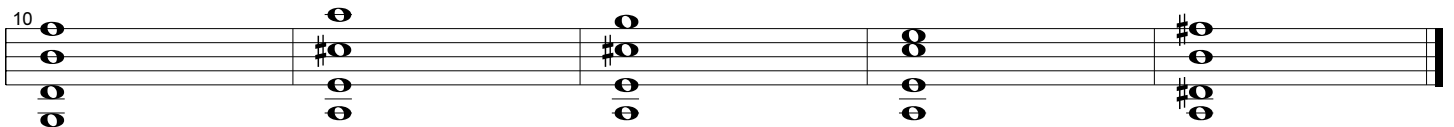
G7  
  
 - - 2 1

A  
  
 1 1 3 4

A7  
  
 1 1 3 2

Am  
  
 1 2 3 -

H7  
  
 2 1 3 4

10  


# ИСПАНСКИЙ ТАНЕЦ № 2

Э. ГРАНАДОС

Andante

trem.

*p* *mf*

V

*mf*

3 0 1 0

tr

III V

4 3 3 0 2 1 4 0 1 4 3 0 3 0 1 0

*p* *mf*

III

4 3

© Издательство «Музыка», 1988 г., обработка.



This musical score is arranged in six systems, each consisting of two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Slurs are used extensively to group notes across measures. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout. Specific guitar techniques are marked with 'V' (vibrato) and 'III' (triplets). The final system includes the instruction 'ad lib.' (ad libitum) above the treble staff. The bass staff contains complex chordal textures with many beamed notes and slurs.

a tempo

Musical score for guitar, measures 1-10. The score consists of two staves: a treble staff and a bass staff. The music is in 6/8 time. Dynamics include *mf* and *p*. Techniques include *tr* (trill) and *V* (vibrato). The piece concludes with a double bar line and a 6/8 time signature.

Lento assai

Fine

Musical score for guitar, measures 11-20. The score consists of two staves: a treble staff and a bass staff. The music is in 6/8 time. Dynamics include *mf espr.* and *f*. Techniques include *V* (vibrato). The piece concludes with a double bar line and a 6/8 time signature.

\* Искусственный флажолет.

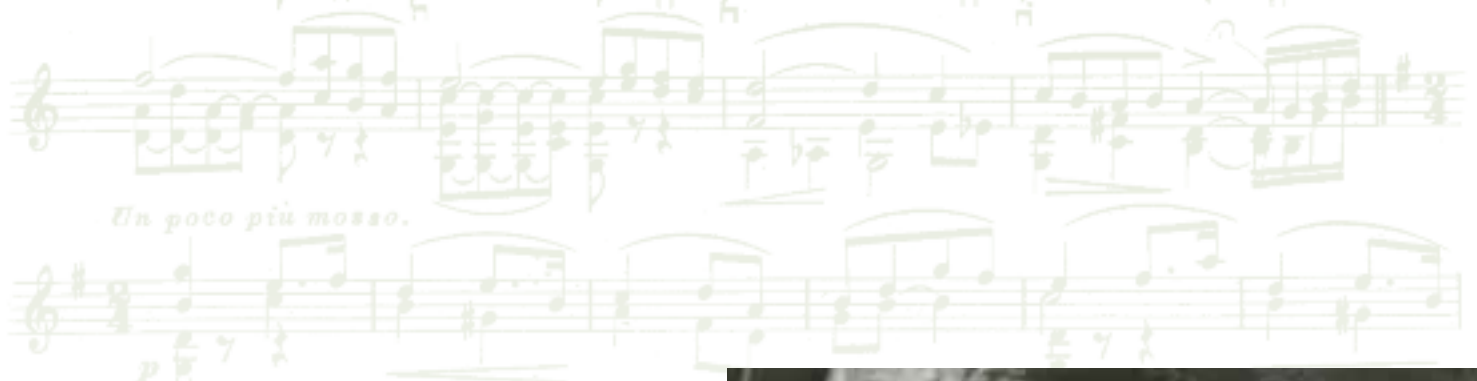
This musical score is arranged in six systems, each consisting of two staves. The upper staff of each system contains a melodic line with various articulations such as slurs, accents, and dynamic markings. The lower staff contains a complex rhythmic accompaniment featuring sixteenth-note patterns, often grouped in pairs or fours, with some triplets. The score includes several dynamic markings: *p* (piano) appears in the first system, and *mf* (mezzo-forte) appears in the fifth system. Roman numerals IX, X, and IX are placed above the lower staff in the second, third, and fourth systems, respectively, likely indicating fret positions. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

AMY KREITZER

# SWEET HARMONIES FROM LITTLE

*Mandolin Playing in  
Minneapolis and St. Paul*





# WOODEN BOXES

**AT THE CLOSE OF THE NINETEENTH** century, a new and distinctive sound caught the ears of Minnesotans ranging from poor Italian immigrants to affluent young men. The captivating sound came from a small, eight-stringed wooden instrument called the mandolin. While modern listeners associate it with bluegrass and folk music, a hundred years ago mandolins were welcomed in the realms of classical and popular music.

Between 1890 and 1920, the golden age of the mandolin, traveling concert



The Albert Bellson Mandolin Quartet, late 1930s: (clockwise from lower left) Bellson and Wallace Ziebarth with mandolins, Clifton Peterson with mandocello, and Vergel Vanzora with mandola



artists, vaudeville performers, and local teachers inspired thousands of amateur musicians around the country to take up the instrument. Forming mandolin clubs, the musicians made warm, mellow sounds together for appreciative and enthusiastic listeners. As the decades passed, orchestral ensembles, including guitars and other fretted instruments, entertained listeners at large concerts and on the radio. By the 1940s, however, musical tastes had changed, and amateur music making had taken a back seat to other, more passive entertainments. The era of the mandolin drew to a close.<sup>1</sup>

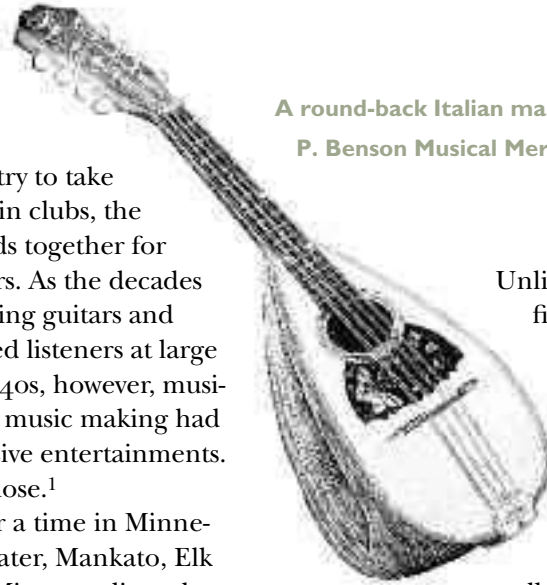
While mandolin clubs thrived for a time in Minnesota cities including Brainerd, Stillwater, Mankato, Elk River, Spring Valley, and St. Cloud, Minneapolis and St. Paul were the vital hub of mandolin playing in the Upper Midwest. They boasted professional mandolinists, a few of them of national reputation, and hosts of amateur players. Schools offered instruction, and many local businesses catered to players by selling instruments, strings, and music. Minneapolis was even home to a handful of mandolin makers.<sup>2</sup>

From the late 1880s to the 1940s, more than 50 mandolin ensembles flourished in the Twin Cities, including women's, men's, children's, and mixed groups. Their repertoire included opera arrangements, marches, overtures, waltzes, two-steps, galops, mazurkas, polkas, quadrilles, character pieces, and programmatic works. Ensembles performed in homes, churches, parks, opera houses, lakeside hotels, and amusement parks, to name a few venues. They played for events including receptions, weddings, and socials. The Aeolian Mandolin Orchestra even played over the telephone, giving a concert in 1900 to friends in Minneapolis, Anoka, Buffalo, and Wahpeton, North Dakota.<sup>3</sup>

**THE MANDOLIN ORIGINATED IN ITALY** in the eighteenth century. Although there were several regional variants, the design codified by the Vinaccia family of Naples became most common.<sup>4</sup> This Neapolitan mandolin has eight strings grouped in four pairs and tuned in fifths to the same pitches as the violin (g-d'-a'-e").

*Amy Kreitzer is a librarian and assistant professor at the College of St. Catherine, St. Paul. She has previously written about the history of English flutes in The Galpin Society Journal.*

A round-back Italian mandolin, advertised for \$25 in a P. Benson Musical Merchandise catalog, 1912



Unlike violins, however, mandolin fingerboards have metal frets, and players activate strings with a pick or plectrum rather than a bow. Because the resulting sound decays rapidly, players sustain tones by a rapid up-and-down plectrum motion, a technique called *tremolo*.

Until about 1910, most Italian mandolins had rounded backs made from thin strips of wood, called ribs. High-quality instruments might have more than 40 ribs as well as lavish decoration in ebony and mother of pearl. Mandolin tops were flat with an angle just below the bridge.

During the 1890s several American companies began crafting mandolins. The largest, Lyon & Healy Company of Chicago, manufactured the popular Washburn line, by 1894 producing more than 7,000 mandolins a year. In the same year Orville Gibson, an instrument maker in Kalamazoo, Michigan, began radically redesigning the instrument by applying principles from violin construction. Instead of bending strips of wood to create a bowl or pear-shaped back, he carved the back and top out of single, thin pieces of wood. These new mandolins had a bigger, louder sound. Some models had asymmetrical, Art Nouveau-inspired shapes and decorative curlicues. By the 1910s the Gibson Mandolin-Guitar Company aggressively marketed a whole family of mandolins in different sizes—mandolins, mandolas, mandocellos, and even mandobasses. While many other styles existed, most Minnesota mandolinists played either traditional round-back or Gibson-style instruments.<sup>5</sup>

The mandolin's popularity stemmed in part from the ease with which it could be learned. Beginners could acquire basic techniques fairly rapidly. In addition, mandolins could be purchased from local dealers for less than \$10 in the 1890s, and lessons were inexpensive. Mandolins were portable and easily taken on outings and vacations. Some people reportedly carried mandolin cases simply to appear stylish. Because man-

mandolins could be played in ensembles, they offered social advantages as well. One 1930s advertisement, for example, promised players “good times, popularity, companionship, travel and education.”<sup>6</sup>

The event that set off the national mandolin craze in the United States was a visit in 1880 by the Figaro Spanish Students, a troupe of about 20 young men from Madrid who played bandurrias and guitars. Although the bandurria and the mandolin are not very similar—the guitar-like bandurria has 14 gut strings tuned in fourths instead of fifths—most Americans, who had never seen a mandolin, assumed the bandurrias were mandolins. The highly entertaining Spanish Students, who wore exotic costumes and played from

**Portability and ease of learning helped make the mandolin popular (photo ca. 1910).**



memory with impeccable technique, toured both North and South America, creating a sensation wherever they went. Noticing their success, an enterprising New Yorker named Carlo Curti recruited some fellow Italian violinists to form their own Spanish Student group. These Italians, however, played mandolins because the instruments were much easier to obtain and the tuning was familiar. Furthermore, American audiences failed to notice the difference. Other counterfeit groups soon followed, and in this way America acquired its first generation of professional mandolinists.<sup>7</sup>

Minneapolis was visited by at least one Spanish Student company in October 1891, when a group advertised as “the World Renowned Spanish Students From the Royal Conservatoire, Madrid” and a Spanish dancer named Carmencita played at the Grand Opera House. According to the *Minneapolis Tribune*, “This feature proved entertaining by reason of its novelty and the excellence of the playing. . . . The students played Carmencita’s music, too, which was played with the expression peculiar to Spaniards, and which, of course, added much to the effect.”<sup>8</sup>

**THREE RESIDENT ITALIAN IMMIGRANTS** contributed to the growing popularity of the mandolin in the Twin Cities. The earliest was Anacleto Montanelli, a mandolin teacher who arrived in Minneapolis in about 1887. He opened a mandolin and guitar studio on Nicollet Avenue, where he also sold and repaired the instruments. The following year, Montanelli founded the Minneapolis Mandolin and Guitar Club, the area’s first. It debuted on March 31, 1888, at an Apollo Glee Club concert at the Grand Opera House. Before a packed house members played three pieces on seven mandolins and two guitars.<sup>9</sup>

Two months later, Montanelli’s club put on its own concert at Harmonia Hall in Minneapolis, playing a Suppé overture, two marches, and a Spanish waltz. A newspaper reviewer described his impressions: “It was an entirely novel and unusual entertainment. . . . The mandolin is an instrument little known in this country, but in the hands of an expert produces a very fine, fascinating kind of music, simple and having strict limitations but possessing a peculiar charm.” The next year, Montanelli’s club admitted six women members and gave a concert described as “one of the most successful home talent concerts of the season.” It also gave a performance at the Lake Harriet band shell, billed as a



Gino Perera popularized the mandolin as a teacher and director of several clubs, including the University of Minnesota's 1899 Mandolin and Guitar Club.

"Grand Sacred Concert, Vocal and Instrumental, by Signor Vegara, Assisted by Signor Montanelli's Celebrated Venetian Mandolin Orchestra." In July Montanelli played at a less sublime venue: Minneapolis's Dime Museum, where people viewed curiosities such as eight-footed horses and fighting kangaroos. Perhaps Montanelli went on to a career on the vaudeville circuit, since he seems to have left the area by 1890.<sup>10</sup>

Another Italian who popularized the mandolin in the Twin Cities was Gino L. Perera, who may also have been the Italian consul in Minneapolis. In the 1890s he taught mandolin and guitar at a studio on Nicollet Avenue and at St. Joseph's Academy, a school operated by the Sisters of St. Joseph on Marshall Avenue in St. Paul. Perera directed several mandolin groups, including one that was part of Minneapolis's Filharmonix Club, an ambitious amateur musical society that hosted a glee club, string orchestra, and banjo group. He also directed other ensembles, including a

**GRAND** **ONE WEEK**  
**TOMORROW**  
**NIGHT!** **SUNDAY**  
 Saturday Matinee Only,  
 The Spanish  
 Dancing  
 Beauty  
**CARMENCITA**  
 ★ Assisted by the World Renowned ★  
**SPANISH STUDENTS**  
 From the Royal Conservatory, Madrid,  
 and a special vocal, instrumental and dance troupe of the Exposition.  
**Smiles and Tears**

Advertisement for Carmencita and a group of Spanish Student mandolinists (Minneapolis Tribune, Oct. 18, 1891)

women's group, according to one news item: "Century Hall was well filled last evening in compliment to Gino L. Perera and his mandolin clubs . . . and it was a pleasing success. The Ladies' Club . . . is composed of a dozen or more well known ladies, and in a concerted number with the Florentine Club they acquitted themselves with credit as mandolin players."<sup>11</sup>

During the Minneapolis Summer Carnival of 1893, one of Perera's clubs appeared in two concerts with the John Philip Sousa Band, playing a Spanish folksong as part of the grand finale, which was a Sousa composition called *Salute of the Nations to the Columbian Exposition*. According to the *Minneapolis Tribune*, "The Salute opened with the blast of trumpets and rattle of drums to proclaim the anniversary of the discovery of America, rapidly followed by different national airs, in which the band, [a goo-voice] chorus, and incidentally a fife and drum corps, Perera's group of mandolin players, and two bag pipers played a part." (One wonders how the mandolins could be heard above the din.) Although Perera moved to Brussels, Belgium, in about 1900, by 1904 he had returned to Minneapolis where he directed the Central High School Mandolin Club and the Perera Mandolin Club. After 1905, like Montanelli, he disappeared from the Minneapolis scene.<sup>12</sup>

In 1883 a third Italian mandolinist, Tomaso (Thomas) Di Giorgio, arrived in Minneapolis to stay, becoming a theater musician, composer, arranger, and teacher of mandolin and guitar. During the late 1890s he directed the 21-member Flour City Mandolin Club, which, according to the *Minneapolis Journal*, had "an extensive repertoire of high-grade music" and was "one of the most popular and capable musical organizations of the city." A 1902 concert of Di Giorgio's Dilettanti Mandolin Orchestra was noted this way in *The Cadenza*, one of





The long-lived Twin City Mandolin Club, including a 12-stringed mandolin, guitar, and violin, about 1900

the nation's foremost fretted-instrument periodicals: "The listener is charmed by the evident musicianly evenness of its members and impressed by the influence of its director. Their work throughout was colored by a warm southern expression . . . a graceful, emotional understanding of each selection that was thoroughly human." Di Giorgio directed a mandolin orchestra as late as the 1920s, and his wife Laurentina and daughter Fortunata were also players and members of the local musicians' union.<sup>13</sup>

Sharing credit for popularizing the mandolin in Minneapolis was Charles Shibley from Oswego, New York. He taught a wider variety of instruments than the Italians, also being skilled on the banjo, guitar, and zither. This versatility enabled him to direct many fretted-instrument clubs during the 1890s, including the Hollow Cove Banjo Club, Concert Banjo Club, Crescent Banjo Club, Alpine Zither Club, Florentine Mandolin Club, and Florentine Mandolin Sextet.

Eventually, Shibley joined the faculty of the MacPhail School of Music, and by 1914 he had married one of his students, Catherine Salter, with whom he taught until his death in 1931. Catherine continued at MacPhail until about 1947 and taught fretted instruments in her home until 1968. The couple's careers in Minneapolis thus spanned nearly 80 years.<sup>14</sup>

**ALTHOUGH MANDOLIN CLUBS** caught on slowly in St. Paul, its first group, the Twin City Mandolin and Guitar Club, was one of the state's longest-lived. The group's earliest surviving program is from an 1891 concert at the English Lutheran Church of the Redeemer, where the club performed the "Skater's Waltz" and a selection from Verdi's *Il Trovatore* on a bill with the Ideal Banjo Orchestra, a zither soloist, and other musicians.<sup>15</sup>

The club's most prominent members were co-founders Frederick Swanson and Anthony L. Snyder. Swanson, a native of Red Wing, taught mandolin and

guitar in St. Paul, directed the Twin City Mandolin Club until 1906, and composed and published sheet music, including the very popular “Minnesota Street Rag March” (1903). Snyder played the banjo in vaudeville before moving to St. Paul in 1879, where he taught mandolin, banjo, and guitar and directed the Elk’s Banjo Club. When Swanson gave up directing the Twin City club, Snyder took it over until it disbanded in 1924.<sup>16</sup>

A much shorter-lived St. Paul club was the College of St. Thomas Mandolin and Guitar Orchestra. Its director was John Ryder, a teacher of fretted instruments and the director of Ryder’s Mandolin Orchestra. Playing first mandolin was a man of the cloth—the Rev. John Lowry, a prefect at the college. At its largest in 1896 with 10 mandolins, four guitars, a violin, flute, banjo, and piano, the orchestra disappeared by 1900.<sup>17</sup>

A collegiate group demonstrating more staying power was the University of Minnesota Mandolin Club, one of the longest-lived and best-known mandolin groups in Minnesota. Formed in 1892 after traveling university glee and banjo clubs from Yale, Wisconsin, and Michigan played in Minneapolis, the Mandolin Club favored catchy popular tunes, with a sprinkling of light classics. Succeeding Perera as its first paid director in 1897 were Bert Rose, director of the university band, and Thomas Di Giorgio, among others. The club also elected student officers: in 1900 Charles Pillsbury was president and his twin John Pillsbury its student leader.<sup>18</sup>

Membership in the club grew from 10 to more than two-dozen players, and by 1897 it had gained a flute and a harp guitar, a large guitar with an extension for additional bass strings. Later the club acquired a Symphony harp guitar, marketed nationwide by the W. J. Dyer Company of St. Paul and played in many mandolin orchestras across the country. In 1902 the club gained a violin and percussion, until it peaked in size with seven first mandolins, eight second mandolins, a mandola, six guitars, a flute, three violins, and a violoncello.<sup>19</sup>

As the century turned, university mandolin and glee-club concerts were major social events often held off-campus in large halls. Governor Samuel R. Van Sant and prominent families patronized the concerts, and the Pillsburys, Lowrys, and Northrops reserved boxes. The *Minneapolis Journal* described one concert this way: “There was a good audience to greet the young men . . . and the reception given to both clubs was most





The University of Minnesota Mandolin club, 1897; among the members (back row, center) are John Pillsbury (with mandolin) and Charles Pillsbury (with guitar). A harp guitar is at upper left.

hearty and encouraging. . . . The boxes were draped in university colors and were occupied by numerous gay parties. . . . The mandolin club made a distinct hit.” The university’s clubs also played annual concerts in St. Paul and Stillwater, provided music for university events, and toured the state during Christmas and Easter vacations in a chartered railroad car. Over the years, they visited at least 46 towns in Minnesota, Iowa, North Dakota, and Canada. Wherever they went, the clubs did wonders for university public relations. A 1903 concert inspired the following observations by a reviewer in Granite Falls, Minnesota: “The boys play with a precision and snap which can only be the result of careful training and long practice. One would not believe that such sweet harmonies could be brought out of these little wooden boxes.”<sup>20</sup>

University of Minnesota President Cyrus Northrop thought highly of the clubs. When the University of Chicago’s president disbanded musical clubs in 1900 on the grounds that they caused students to neglect their studies, Northrop was appalled, according to one newspaper account: “I have no such designs upon the musical element of our university. We have healthy glee and mandolin clubs, and I say, may they live long and prosper. I believe that college musical organizations are just as healthy, ennobling, elevating and necessary adjuncts to college life as football clubs.” Unfortunately, this endorsement did not translate into any financial or administrative support from the university, and the clubs struggled financially. Some of the tours resulted in a deficit, and after the clubs returned home, they gave extra concerts to pay off debts.<sup>21</sup>

From time to time, the clubs hired professional business managers, but more often than not they were elected from the clubs’ ranks. Organizing a tour was arduous, because the manager had to travel the route first to make arrangements and draw up contracts. If fortunate, he obtained a money guarantee; if not, clubs earned only a percentage of the receipts.

In 1901 Francis H. Robertson, the former director of the disbanded University of Chicago club, was elected director at Minnesota. The next concert opened with a march of Robertson’s own composition and featured him in two mandolin solos. Robertson, who had studied with two virtuosi of the mandolin, Salvatore Tomaso of Chicago and Giuseppe Branzoli of Rome, also taught mandolin and guitar at the nearby Northwestern Conservatory of Music. In December

1901 he began a series of five recitals assisted by the University Mandolin Club. Seeking to bring out “all the possibilities of the instrument,” he performed works by Valentine Abt, Beethoven, Mascagni, Gounod, Verdi, and others.<sup>22</sup>

By 1903, however, Robertson had left Minnesota, and the club chose more music from popular genres. By 1909 membership had started to drop, and despite some attempts to revive it, lack of leadership and financial support soon brought about its demise at least a decade before that of larger university mandolin clubs such as Yale’s.<sup>23</sup>



While the university's mandolin club was an all-male organization, the campus boasted a number of women mandolinists. In October 1908 the Girls Mandolin Club formed, but despite ads recruiting more players in the *Minnesota Daily* and an editorial suggesting that it consolidate with the men's club, the group topped out at 15 members and disappeared after 1911.<sup>24</sup>

**DURING THE FIRST DECADES** of the century, when women's public lives were limited in scope, at least seven Twin Cities women mandolinists are known to have influenced the music scene by directing ensem-



bles and teaching scores of students. According to music historian Walter Carter, "The mandolin era had the widest participation by women of any popular music movement in history."<sup>25</sup> String instruments seem to have been more socially acceptable for women than wind instruments. Certainly, the mandolin craze created a demand for teachers at a time when an increasing number of women were finding careers in music education.

Mattie Bartholomew, one of the region's earliest female mandolinists, taught mandolin, guitar, banjo, and piano in Minneapolis beginning in 1895 and directed the Wauping Mandolin, Banjo and Guitar Club. She also taught at the Northwestern Conservatory of Music with Charles Shibley, and the two of them performed with the Elk River Mandolin Club in 1902. Her career was cut short that year when she died of typhoid fever.<sup>26</sup>

Across the river in St. Paul, Nellie Hope, an established violin teacher and church musician, also taught mandolin and directed mandolin orchestras. On the faculty of Macalester College and several Catholic schools, she gave mandolin lessons until about 1910 at St. Agatha's Conservatory of Music and Art, one of the largest conservatories in the Upper Midwest. Hope's Ladies String Orchestra, the first women's orchestra in the region, included three mandolins, four violins, a violoncello, and a guitar, and Hope was highly respected for her organizational and business abilities.<sup>27</sup>

Sr. Wilfrida Hogan of the Sisters of St. Joseph taught mandolin, guitar, and other musical subjects for more than 50 years at several Catholic schools around the Twin Cities. Traveling to different schools, she was, according to a history of the order, "considered a gad-about, but with such dignified reserve that her trips caused no comment." Around 1900, while superior of St. Joseph's Convent in Marshall, Minnesota, Sr. Wilfrida directed a mandolin orchestra for men and women in the evenings. Returning to St. Paul to join the faculty of the College of St. Catherine, she wrote that the school's mandolin and guitar instruction were "as thorough and detailed as that for other instruments. . . . Original classic selections are given which

**Nellie Hope directed the St. Paul Ladies String Orchestra, about 1895**

not only make the study more serious but afford infinitely greater entertainment to both the player and her listener.”<sup>28</sup>

Teachers of mandolin frequently were skilled on a variety of instruments, and Emma Greene, who began giving lessons in 1905 in St. Paul, was no exception. Over the next three decades, she taught mandolin, guitar, banjo, steel guitar, ukulele, tenor banjo, and tiple (a small guitar). Highly trained, she studied piano at the New England Conservatory in Boston, as well as fretted instruments with Andres Segovia and two prominent East Coast teachers, Giuseppe Pettine and A. J. Weidt. As a faculty member of the Macalester College Conservatory and the MacPhail School of Music, she directed ensembles of her students.<sup>29</sup>

Blondina C. Smith taught an equally wide variety of instruments—mandolin, guitar, banjo, steel guitar, ukulele, Irish harp, piano, and violin. Born in England, she had studied mandolin, guitar, and banjo at the Brighton Conservatory. Her teacher, Richard Harrison, was a student of a famous Neapolitan mandolin virtuoso, Fernando De Cristofaro. Smith worked in New York City and Roanoke, Virginia, before opening a studio in St. Paul about 1913. Later she was on the faculty of MacPhail and other music schools, and she directed the Northwest Mandolin Orchestra from about 1915 to 1930.<sup>30</sup>

MacPhail faculty member Grace Wentzel, a Shibley student, also taught mandolin, banjo, and piano during the 1920s. A biographical sketch from the time noted that she directed MacPhail’s Banjo Quartette, its Banjo and Mandolin Orchestra, which “has often been heard over the radio,” and the Schiller School Teachers’ Mandolin Club. For five years she was organist and choir director at the Norwegian Baptist Church, but “owing to numerous engagements of the banjo and mandolin orchestra, she was obliged to discontinue church work.”<sup>31</sup>

**IN A STATE FULL OF IMMIGRANTS** and children of immigrants, it is not surprising that many turn-of-the-century mandolin players had strong ethnic ties. In 1895, L. J. Lundgren of St. Paul, for example, published *Amatören*, a Swedish-language newsletter for mandolin and guitar players. A single extant issue includes music, instructive articles, and a catalog of instruments available from Lundgren. Another Scandinavian business, Benson Music House, an important supplier of fretted

instruments in Minneapolis, also claimed to be a manufacturer of mandolins and guitars. Four other small Scandinavian firms in the city apparently made mandolins and guitars during the 1890s: the Larson Mandolin Manufacturing Co., Levander & Ericson, Northwestern Guitar & Mandolin Mfg. Co., and the Dahlman Manufacturing Company. Quite likely, however, these small firms must have experienced difficulty competing with large national firms; Dahlman, for example, abandoned mandolin making and began selling veneers.<sup>32</sup>

William Howard may have been the area’s only African American teacher of mandolin and guitar when he opened a studio in Minneapolis in 1901, but he must have had compatriots, judging from Howard’s 1902 city-directory advertisement, which read: “Colored Brass Band, Mandolin and Quartette Clubs furnished at short notice.” Howard also directed the Rosebud Mandolin Club, a group of about 21 young white musicians. As late as 1925, he was also still directing Howard’s Military Band.<sup>33</sup>

Several Filipino groups in Minnesota played the mandolin in combination with instruments from their own culture. The Filipino Serenaders, a mid-1920s quartet with two mandolins, a bandurria, and a guitar, blended two Filipino musical traditions: the *rondalla*, an ensemble of plucked string instruments including the bandurria, and the *estudiantina*, a group which typically included mandolins, violins, guitars, flutes, cellos, basses, and percussion. One Serenader, Perfecto Biason, played an American-style mandolin similar to a Gibson.<sup>34</sup>

In the 1920s a small stream of Filipino student musicians who arrived at the University of Minnesota formed the Philippinesotans, a group that sponsored social events such as concerts, plays, and holiday celebrations. Among the string groups featured at these functions was a quintet (including Biason) that played around town and toured several states before returning home to register for the fall quarter. In April 1922 the *Minnesota Alumni Weekly* reported that the quintet “supplied the orchestration between the acts at the Shubert Theater, Minneapolis, two weeks ago. . . . Their program

**The Filipino Serenaders, about 1925: (standing, from left) Fidel Ramirez and Perfecto Biason with mandolins and Francisco Taberner with small guitar; (seated) Rudolph Runez with bandurria**





The Red Star Orchestra, directed by Ivan Kozek, shared the bill with Bellson's Mandolin Quartet and a Ukrainian amateur theater troupe at a Dayton's Bluff Commercial Club performance in 1936

is usually a selection of haunting Philippine airs and Spanish love songs." If these musicians supported themselves by playing, they were unusually fortunate, since many students left school because of economic hardship. Nevertheless, in 1921 the civic-minded Philippin-esotans were the first group to offer funds to help build Cyrus Northrop Memorial Auditorium, completed in 1928 and still a venue for major musical events.<sup>35</sup>

Russian Minnesotans also combined the mandolin with instruments from their own culture. For example, St. Paul's youthful Red Star or Balalaika Orchestra, active during the 1930s, played Gibson-style mandolins, guitars, and balalaikas. Director and teacher Ivan Kozek, a garment cutter, led the group in playing music and traditional tunes by Russian composers, accompanied by a group of young Russian dancers.<sup>36</sup>

The Ukrainian community of northeast Minneapolis also produced many mandolin players. While Ukrainian communities in cities such as Detroit favored the bandura, the lutelike national instrument, Minneap-olitan played the more easily obtained mandolins. Most of the city's Ukrainian churches sponsored man-

dolin orchestras for young people; consequently, many children grew up playing traditional Ukrainian music on round-back mandolins at church events. Mandolinist Peter Ostroushko remembers that players from St. Michael's Ukrainian Orthodox Church rarely mixed with players at St. Constantine's Ukrainian Catholic Church across the street. In contrast, Winnipeg's Ukrainian mandolin orchestras, which were affiliated with ethnic labor organizations, drew players from around the city.<sup>37</sup>

**BY THE 1920S MANDOLIN GROUPS** in the Twin Cities were suffering a reversal of fortune. Many orchestras had disbanded because loud Dixieland jazz and dance orchestras overpowered the instrument's delicate sound. Another fretted instrument, the tenor banjo, projected sound much better, and soon many amateur and professional mandolinists moved over to the banjo. By 1930, for example, the 64 banjo players far outnumbered the 7 mandolinists in the Twin Cities' musicians' unions.<sup>38</sup> Musicians played together in groups like the MacPhail Banjo and Mandolin Orchestra, and some



mandolinists made the easy transition to the tenor banjo, which was tuned the same as the mandola.

By 1930 the mandolin was also meeting competition from “Hawaiian” instruments, including ukuleles and Hawaiian guitars. Hawaiian studios such as the Mauna Loa Guitar School, the Kealoha Studio, the Honolulu Conservatory of Music, and the Paradise Islanders South Sea Island Studio sprang up around the Twin Cities. Mandolinist Blondina Smith led one of at least three full-fledged Hawaiian orchestras in the area.<sup>39</sup>

Forestalling the decline of the mandolin in the Twin Cities, however, were two exceptional and very different individuals, Italian-born Albert Bellson and Minneapolis-born Chester Gould. Over several decades, these nationally recognized leaders contributed significantly to the cities’ musical life and extended the longevity of the instrument whose popularity rapidly diminished elsewhere around the country.

Albert Bellson, St. Paul’s last, and probably finest, Italian mandolinist, was born Alfonso Balassone in

1897 near Salerno, where he sometimes played the instrument by the light of an olive-oil lamp. The Balassone family immigrated to the United States in 1906, changed their name to Bellson, and settled in Rock Falls, Illinois. Albert began teaching mandolin at age 11, and within two years he taught several dozen students and served as an agent for the Gibson Company. At age 15 he became a professional member of the American Guild of Banjoists, Mandolinists, and Guitarists, an association of professional and amateur players, publishers, and manufacturers that promoted fretted instruments.<sup>40</sup>

At 18, Bellson left Rock Falls to study for three years with Giuseppe Pettine, a famous mandolin virtuoso living in Providence, Rhode Island. What the Juilliard school was to the violin, Pettine’s school was to the mandolin. When Bellson graduated, Pettine awarded him the rarely bestowed diploma of mandolin soloist, calling him “my most talented pupil.”<sup>41</sup>

In 1920 Bellson settled in St. Paul, where he opened the Bellson School of Music in the Schiffmann Building

Mandolinists responded to the Hawaiian music craze in the 1930s with mixed groups such as this one.



at St. Peter and Sixth Streets. Here he sold instruments and music and gave lessons on the mandolin, guitar, Hawaiian guitar, tenor banjo, ukulele, violin, and accordion. Over the years his very successful business moved to the Pittsburgh Building, the Bremer Arcade on St. Peter Street, and, finally, the American National Bank Building.<sup>42</sup>

Bellson quickly debuted as a concert mandolin soloist, playing the most demanding classical Italian mandolin works. During the summer of 1921, he toured nationally with the Original Gibsonians, a sex-

#### Mandolinist and fretted-instrument teacher

Albert Bellson, about 1930



tet comprising two mandolins, a mandola, mandocello, guitar, and piano, serving as musical director and featured soloist. An admiring reviewer in Salt Lake City wrote, “His rendition of ‘Capriccio Spagnuolo’ by Munier and the ‘First Prelude’ by Calace confirm him as one of America’s premier artists.” Bellson also was a featured soloist at Guild conventions in Los Angeles, Toledo, Chicago, and Pittsburgh. At a rare solo performance in St. Paul in 1928 he performed works by Munier, Fantauzzi, Pettine, Marucelli, Mezzacapo, and Calace.<sup>43</sup>

The talented player was also a busy director, leading a mandolin orchestra from at least 1924 through the early 1940s. In addition, during the 1930s and 1940s he directed two fine mandolin quartets. The Bellson Mandolin Quartet included Bellson and Wallace Ziebarth on mandolins, Bellson’s wife Vergel Vanzora on mandola, and Clifton Peterson on mandocello. Nationally known, they were featured artists at the 1936 Guild convention in Minneapolis, where they played Italian works for mandolin quartet, as well as standard string-quartet literature. Bellson’s prize-winning Romantic Quartet included Bellson, Vanzora, and guitarist Vernon Eide.<sup>44</sup>

During the 1930s, Bellson also coached Taylor’s Musical Strings, based in St. Paul’s Rondo neighborhood. This group of African American girls played mandolin, mandola, mandocello, guitar, and bass guitar. Their repertoire included J. S. Bach, Stephen Foster songs, Sousa marches, gospel tunes, and, when their elders were not listening, the blues. Bellson walked to Rondo to give private lessons once a week and sometimes conducted. Youthful mandocellist Evelyn Fairbanks described Bellson’s style of conducting in her book, *The Days of Rondo*:

He raised both hands chest-high with his elbows sticking out. He looked at each of us, one at a time, to make sure he had our attention. Then he made the slightest movement with his baton and we started to play. . . . With his hands, his head, his winged arms, his facial expressions, and sometimes his entire body, he made us play the song the way he felt it should be played. When he led us in one of Sousa’s marches, he created an entire parade for us to play for. And when we played the lullaby “Mighty Like a Rose,” it seemed he almost fell asleep before we tiptoed to the final measure.”<sup>45</sup>



Vergel and Albert Bellson in their St. Peter Street store, St. Paul, about 1950

Mandolins were also part of Bellson's fretted-instrument "plectrophonic" ensembles such as the Bellson Hawaiian Serenaders, which included banjos, mandolin-banjos, guitars, Hawaiian guitars, ukuleles, and accordions.<sup>46</sup> But a major change in popular culture was brewing, and the mandolin's days of popularity were numbered. Bellson's large mandolin and plectrophonic groups disbanded sometime between 1942 and 1950. Mandolins and banjos had difficulty competing with recorded music, motion pictures, and other entertainments that decreased the appeal of amateur music making across the United States.

Minnesota's second major fretted-instrument promoter was Chester William Gould. Whereas Bellson was

known for artistry and impeccable technique, Gould was a showman. Born in 1900 in Minneapolis, he was educated at the College of St. Thomas and MacPhail School of Music, where he probably studied with Charles Shibley. After serving in the armed forces during World War I, he opened the Gould Banjo-Mandolin-Guitar Institute in 1923 on Eleventh Street. Later, he operated a larger studio and music store at 1607 Nicollet Avenue.<sup>47</sup>

Gould did everything in a big way. His concerts were crowd pleasers that featured costumed musicians, student soloists, vocalists, dancers, baton twirlers, and drum majors. He took his mandolin orchestra and banjo band on many road trips to Guild conventions,



Minneapolis musician and showman Chester W. Gould, about 1948

the World's Fair, and the Chicagoland Music Festivals. After serving again in the armed forces during World War II, Gould renamed his expanded studio the Gould School of Music. Perhaps the largest school of fretted instruments in the Midwest, it soon offered instruction in piano, accordion, violin, woodwinds, brass instruments, ballet, tap, and baton twirling. In 1947 *Fretted Instrument News* called Gould "one of the leaders in modern studio operation" and remarked that his enrollment had exceeded 1,000.<sup>48</sup>

President of the Guild from 1938 to 1942, Gould managed and hosted several conventions in Minneapolis. Some 1,500 people attended the 1936 affair, which began with a parade down Nicollet Avenue. Among those marching were the Gould Banjo Band, the Red Star Orchestra with its mandolins and balalaikas, and even one of Bellson's groups. *Time* magazine noted that the "convention manager and official host was Chester William Gould, 36, a big, loud-voiced banjoist, organizer of the 50-piece Gould Mandolin Orchestra, which this week was to perform a Mexican Fantasia in costume, and of the champion 60-piece Gould Banjo Band, which was to render a new arrangement of Ravel's famed Bolero." After the even larger 1948 convention, *Fretted Instrument News* reported, "Gould may well be proud of the work done. . . . By tying this convention with the Minneapolis Aquatennial celebration, the fretted instruments received nationwide publicity [through radio broadcasts and newsreels] and certainly made Minneapolis fret-conscious." Gould's bands marched in the parade and hosted a concert at Lake Harriet.<sup>49</sup>

A street parade, Gould believed, was the best way to advertise and promote fretted instruments to the largest number of people in the shortest time. An expert on organizing and training these bands, Gould apparently had them execute all sorts of maneuvers, which they practiced on Sundays at the Minneapolis Farmers' Market. Although marching groups contained a few mandolins, Gould favored banjos for their "cutting and carrying tone quality. . . . Mandolin players should play mandolin banjos. Mandola players should play tenor banjos and guitar players should play guitar banjos," he opined. By the late 1940s, the mandolin was clearly being left behind in Minnesota.<sup>50</sup>

In the summer of 1955 Gould, a survivor of two world wars, fell from the roof of his studio while trying to dismantle a sign and died. His band and school died

with him. Albert Bellson's teaching career lasted another 20 years before his death in 1977. One of his last mandolin students in the early 1960s was Richard Walz, who recalled, "I thought he and I were the last mandolinists on the face of the earth." Lacking the opportunity to play mandolin in an orchestral setting, Walz gave up the instrument and switched to the violin.<sup>51</sup>

**HAPPILY, THERE IS A** postscript. Although mandolin orchestras virtually disappeared after 1940, they are enjoying a revival. Milwaukee's 100-year-old mandolin orchestra is



going strong. Since 1991 Minneapolis has been home to the Minnesota Mandolin Orchestra, and some two-dozen others around the country are rediscovering the turn-of-the-century repertoire and performing new compositions, as well. Bellson would have been pleased

to know that Walz is now a leading exponent of Bellson's Italian school of mandolin playing and that in 2000 the Twin Cities hosted the annual meeting of the Classical Mandolin Society, attended by many admirers of "sweet harmonies from little wooden boxes."<sup>52</sup> □

## NOTES

1. For a full account of the mandolin's heyday, see Scott Hambly, "Mandolins in the United States Since 1880: An Industrial and Sociocultural History of Form" (Ph.D. diss., University of Pennsylvania, 1977), and Paul Rupp, "The Mandolin in America after 1880 and the History of Mandolin Orchestras in Milwaukee, Wisconsin" (master's thesis, University of Wisconsin-Milwaukee, 1988).

2. Outstate mandolin clubs included Brainerd's Bartsch Mandolin Club, Stillwater's Bluff City Mandolin Club, Mankato's Brastad Mandolin Orchestra, the Elk River Mandolin Club, the Spring Valley Mandolin Club, and the St. Cloud Concert Mandolin Club.

3. *Minneapolis Journal*, Jan. 23, 1900, p. 5, July 5, 1900, p. 8, and July 28, 1900, pt. 2, p. 7.

4. Paul Sparks, *The Classical Mandolin* (Oxford: Clarendon Press, 1995), 15–16.

5. Hambly, "Mandolins," 12. Mandolas are equivalent to violas, mandocellos to violoncellos. Mandobasses are tuned in fourths like string basses.

6. *Bellson's Famous School for the Romantic Instruments* (St. Paul: Bellson Music Company, ca. 1935), Jeffrey Van collection, St. Paul.

7. See Hambly, "Mandolins"; Rupp, "Mandolin Orchestras." H. P. Sutorius, a German-born mandolinist who toured with a Spanish Student group directed by Carlos Montague,

operated a studio on West Seventeenth Street in Minneapolis in 1901; *The Dual City Blue Book*, 1901–02 (St. Paul: R. L. Polk & Co., 1901), 304; *The Cadenza*, Sept.–Oct. 1899, p. 2.

8. *Minneapolis Tribune*, Oct. 18, 1891, p. 5, and Oct. 19, 1891, p. 4.

9. *Minneapolis City Directory*, 1888–89, p. 128, 963; program, Apollo Glee Club, Grand Opera House, Minneapolis, Mar. 31, 1888 (vol. 7, no. 225–31, for Mar. 26–31, 1888), p. 8, Minnesota Historical Society Library, St. Paul; *Minneapolis Tribune*, Apr. 1, 1888, p. 7.

10. Program, Grand Concert by Minneapolis Mandolin and Guitar Club, Harmonia Hall, Thursday Evening, May 24, 1888, copy in Hennepin History Museum, Minneapolis; *Minneapolis Tribune*, May 25, 1888, p. 4, Jan. 20, 1889, p. 4, May 23, 1889, p. 5, June 23, 1889, p. 5, June 24, 1889, p. 5, and July 21, 1889, p. 5.

11. *Minnesota Magazine* 8 (Apr. 1902): 239; Sr. Ann Thomasine Sampson, CSJ, *Sister Wilfrida Hogan, CSJ, 1860–1944: Music Teacher, Writer, Superior* (St. Paul: the Author, 1994), 45, College of St. Catherine Archives, St. Paul; *Minneapolis Tribune*, Oct. 28, 1893, p. 4; Dec. 21, 1893, p. 5.

12. *Minneapolis Tribune*, May 18, 1893, p. 4; *Minneapolis Journal*, May 8, 1902, p. 8, Apr. 23, 1904, p. 14, May 20, 1905, p. 12. See also, program for 1893 Summer Carnival, Minneapolis Public Library.

13. *Minneapolis Journal*, Jan. 10, 1933, p. 10, Mar. 1, 1899, p. 7, and Feb. 4, 1899, p. 5; *The Cadenza* 9 (Nov. 1902): 36; *Northwest Musical Herald Year Book, 1930–31* (Minneapolis: Musical Herald Publishing Co., 1930), 24; Wallace Ziebarth, mandolinist, interviews by author, St. Paul, Aug. 14, 1998, and Jan. 4, 1999. DiGiorgio died in 1933 at age 72.
14. *Minneapolis Tribune*, June 14, 1931, p. 2; MacPhail College of Music, *Catalog* (Minneapolis: the College, [1947]), 17.
15. Emma A. Hess Detzer, scrapbook of recital programs and reviews, 1888–89, Minnesota Historical Society, St. Paul; *St. Paul City Directories, 1890–1924*; *Dual City Blue Book, 1895–99*.
16. James T. Dunn, “A Century of Song: Popular Music in Minnesota,” *Minnesota History* 44 (Winter 1974): 134; *Northwest Musical Herald* 2 (Aug. 1928): 24; *St. Paul Pioneer Press*, Oct. 27, 1931, p. 1; *Northwest Musical Herald Year Book, 1930–31*, p. 29–31. Snyder is better known as the long-time director of the still-extant Minnesota State Band. Under Snyder, the group played extensively throughout the Upper Midwest, including summertime concerts at St. Paul’s Phalen Park from 1911 until his death in 1931.
17. See the college’s *Annual Catalog* for 1895–1899.
18. *Minneapolis Tribune*, Dec. 28, 1890, p. 4; *The Gopher* (Minneapolis: University of Minnesota, 1901), 150; *Minnesota Daily* (Minneapolis), May 21, 1902, p. 4.
19. Robert C. Hartman, *Guitars and Mandolins in America: Featuring the Larsons’ Creations* (Hoffman Estates, IL: Maurer & Co., 1988), 23–24. The percussionist also played snare drum, bass drum, tom tom, triangle, tambourine, sand blocks, bells, and cymbals; see *Minnesota Magazine* 8 (Apr. 1902): 240.
20. *Minneapolis Journal*, Mar. 6, 1902, p. 5, Mar. 4, 1899, p. 2, and May 9, 1903, p. 11 (quoting *Granite Falls Journal*).
21. *Minneapolis Journal*, Mar. 21, 1900, p. 7; *Minnesota Daily*, Mar. 23, 1904, p. 4.
22. *Minneapolis Journal*, Mar. 8, 1902, p. 14; *Minnesota Daily*, Dec. 7, 1901, p. 1.
23. *Minnesota Daily*, Oct. 21, 1911, p. 1, Nov. 3, 1911, p. 2.
24. *Minnesota Daily*, Oct. 21, 1908, p. 1, Nov. 18, 1908, p. 2; *The Gopher* (1912), n. p.
25. Walter Carter, booklet accompanying Nashville Mandolin Ensemble recording, *All the Rage: Mandolin Ensemble Music from 1897–1924* (New World Records, 80544-2, 1998), 8.
26. *The Northwestern Conservatory of Music Seventeenth Annual Calendar, Season 1901–1902* (Minneapolis: the Conservatory, [1901]), 7; *Minneapolis Journal*, May 26, 1902, p. 3, and Sept. 19, 1902, p. 6.
27. Minnesota Ladies String Orchestra, 1895, photo, Minnesota Historical Society Library; Mary Dillon Foster, *Who’s Who Among Minnesota Women* (Minnesota[?]: the Author, 1924), 139; *St. Paul Dispatch*, Oct. 11, 1918, p. 16.
28. Sr. Helen Angela Hurley, *On Good Ground: The Story of the Sisters of St. Joseph in St. Paul* (Minneapolis: University of Minnesota, 1951), 174; Sr. Ann Thomasine Sampson, “The History of St. Agatha’s Conservatory of Music and Arts, 1884–1962,” 35, Archives of the Sisters of St. Joseph, St. Paul Province; Sr. Wilfrida Hogan, manuscript notebook, College of St. Catherine Archives, St. Paul.
29. MacPhail School of Music, *Annual Catalog, 1936–1937* (Minneapolis: the School, 1936), 11.
30. Arthur E. Wascher and Thomas C. Ingham, *Who’s Who in Music and Dramatic Art in the Twin Cities, Minneapolis and St. Paul* (Minneapolis: Associated Publicity Bureau, 1925), 192; Philip J. Bone, *The Guitar and Mandolin: Biographies of Celebrated Players and Composers* (London: Schott and Co., 1972), 162–63; *The MacPhail School of Music and Dramatic Art* (Minneapolis: the School, 1921[?]), 3, 29, 31, 45; Ziebarth interviews; Linda F. Parker, “Women in Music in St. Paul from 1898 to 1957 with Emphasis on the St. Paul Public Schools” (Ph.D. diss., University of Minnesota, 1982), 66.
31. Wascher and Ingham, *Who’s Who*, 210.
32. Theodore C. Blegen, *Minnesota: A History of the State* (Minneapolis: University of Minnesota Press, 1963), 307; *Amatören* (St. Paul: L. J. Lundgren, 1895), copy in Minnesota Historical Society Library; *Illustrated Catalog P. Benson Musical Merchandise, Books, Etc.* (Minneapolis: the Firm, 1912); *Minneapolis City Directory*, 1906, p. 506. A Benson mandolin in the America’s Shrine to Music Museum, University of South Dakota, Vermillion, bears this label: “Benson/ Manufacturer & Importer/ Maker of Musical Instruments/ Minneapolis, Minn. U.S.A.” This instrument is described in Joseph R. Johnson, “Mandolin Clubs and Orchestras in the United States (1880–1925): Their Origin, History, and Instruments” (master’s thesis, University of South Dakota, 1987), 144–45. Benson claimed to be “the largest musical instrument factory in the west”; see *Minnesota Magazine* 8 (Nov. 1901): 74.
33. *Minneapolis City Directory*, 1902, p. 1757, and 1925, p. 69; Rosebud Mandolin Club, ca. 1905, photograph, Minnesota Historical Society Library.
34. William R. Pfeiffer, *Filipino Music: Indigenous [sic], Folk, Modern* (Dumaguete City, Philippines: Silliman Music Foundation, 1976), 148–49. Like mandolin orchestras, *rondallas* peaked in popularity around 1910, declined after 1920, and are enjoying a revival in the Philippines and in U.S. cities including Boston, Los Angeles, and Clark, New Jersey.
35. *The Quarterly Philippinotian* 1 (Dec. 1922): 3, University of Minnesota Archives, Minneapolis; Rudolph F. Runez, interview by Sarah Mason, St. Paul, Jan. 17, 1979, Minnesota Ethnic History Project Papers, MHS Library; *Minnesota Alumni Weekly* 21 (Apr. 13, 1922): 404, and 20 (May 26, 1921): 4.
36. Program, Red Star Orchestra, Concert and Ball Given by the Russian Section I.W.O.—P.H.O.B., Branch 3103, at the Dayton’s Bluff Commercial Club, St. Paul, May 10, 1936, Jeffrey Van collection; program, First Annual Minnesota Tamburitza Festival, Croatian Hall, South St. Paul, July 12, 1936, Jeffrey Van collection; *St. Paul City Directory*, 1937, p. 687. Other mandolin groups for young people included the Columbine Mandolin Orchestra, Rosebud Mandolin Club, Huse Junior Mandolin and Guitar Club, and Central High School Mandolin Orchestra.
37. Peter Ostroushko, telephone interview by author, Minneapolis, Sept. 7, 1999; Myron Shutulsky, *1921–1996, Winnipeg Mandolin Orchestra: 75 Years Performing for Canadian Audiences* (Winnipeg: Canadian Society for Ukrainian Labour

Research, 1996). Mandolin playing still flourished at house parties in Minneapolis's Ukrainian homes during the 1950s. Today, a group called Cherivnecky ("enchanters" or "wizards") plays for weddings and other occasions.

38. *Fifth Annual Northwest Musicians Directory* (Minneapolis: Northwest Musicians Directory, 1930), 17, 24, 30–31.

39. *Northwest Musical Herald* 4 (Jan. 1930): 21.

40. Mike Van Buren, "Guitar Town: Kalamazoo, Julius Bellson and the Gibson Heritage," *Michigan History Magazine* 74 (Sept.-Oct. 1990): 28; Kate McGown, telephone interview by author, St. Paul, Oct. 30, 1999; *The Cadenza* 10 (Apr. 1904): 13–15.

41. Inscription in Pettine's hand on a 1930s photograph of Pettine, Jeffrey Van collection.

42. *St. Paul City Directories*, 1920–77.

43. Julius Bellson, *The Gibson Story* (Kalamazoo, MI: the Author, 1973), chap. 15; *The 1921 Gibson Catalog* (1921; reprint, Nashville: Country Music Foundation Press, 1973), 10, 28 (quoting *Salt Lake City Telegram*, June 19, 1921); American Guild of Banjoists, Mandolinists and Guitarists, *Twentieth Annual Convention: Souvenir Programme* (Los Angeles, June 22–25, 1921), 2, 10, Jeffrey Van collection; *Northwest Musical Herald* 2 (Jan. 1928): 23.

44. Ziebarth interviews; Bellson Romantic Quartet photograph, *Fretted*

*Instrument News* 7 (Nov.-Dec. 1938): 8; photograph caption, program, Bellson Musical Concert, St. Paul, May 26, 1942, Jeffrey Van collection.

45. Evelyn Fairbanks, *The Days of Rondo* (St. Paul: Minnesota Historical Society Press, 1990), 127–28.

46. Hawaiian Serenaders photo, Jeffrey Van collection.

47. *Northwest Musical Herald Year Book, 1929–30* (Minneapolis: Musical Herald Publishing Co., 1929), 87; *Minneapolis City Directories*, 1923, 1939.

48. Karen Oyen, musician, telephone interview by author, Minneapolis, Sept. 14, 1999; *Fretted Instrument News* 15 (Sept.-Oct. 1946): 4, and 16 (Jan.-Feb. 1947): 4.

49. *Fretted Instrument News* 16 (May-June 1947): 19, and 17 (Sept.-Oct. 1948): 3; *Minneapolis Journal*, June 23, 1936, p. 8; *Time*, June 29, 1936, p. 60.

50. Oyen interview; C. W. Gould, "Marching Bands," *Fretted Instrument News* 17 (Mar.-Apr. 1948): 6.

51. Richard Walz, email message to coMANDO list, Nov. 1, 1995.

52. Other mandolin orchestras are currently active in Europe, Japan, and Australia. Sparks, *Classical Mandolin*, chronicles the history, classical repertoire, and cosmopolitan popularity of this instrument from 1815 to the present.



*The photos on p. 219, 230–34, and 237, including Gould's portrait (from the 1948 convention program of the American Guild of Banjoists, Mandolinists, and Guitarists), are courtesy Jeffrey Van, St. Paul; on p. 222 (left, from the 1899 Gopher) and 224–25, courtesy the University of Minnesota Archives, Minneapolis. The other graphics are from the Minnesota Historical Society Library, St. Paul.*



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## **Mandolin Mania in Buffalo's Italian Community, 1895 to 1918**

Jean Dickson  
University at Buffalo (SUNY)

The Estudiantina Figueroa, or so-called “Spanish Students” troupe landed in New York in 1880 with bandurrias, exotic costumes and thrilling music, to receive an enthusiastic welcome. The response was immediate and predictable – they were copied.

Their imitators, a group of Italian immigrants led by Carlo Curti, played mandolins instead of bandurrias, sparking a new musical enthusiasm in North America. They called themselves the “Original Spanish Students” and toured the country for several years, entertaining people in towns and cities far from New York City. Eventually, many of them settled down as music teachers and performers all around North America.

Carlo (or Carlos) Curti was a violinist who had come to New York in 1876 as a member of a French orchestra. He later claimed responsibility for organizing the fake “Spanish student” troupe and another, more openly Italian, organization called the “Roman Students” (*The Cadenza* 1909). He eventually settled in Mexico City, where he taught mandolin, wrote operettas and a comic opera, and directed the orchestra at the Orrin theater, before returning to New York in 1902 (*The Cadenza* 1902).

He also composed music for mandolin orchestras, often in a Spanish or Mexican style. One of his best known works was “Flor de Mexico” or “Flower of Mexico” (Fig. 1) (Curti 1903:46-47).

Mandolins had several advantages for a country like the US in the 19th and early 20th century, where people were often on the move. Mandolins were portable, relatively easy to learn to play at least on a beginner level, the sound carried well, and they could be used to play a wide range of musical styles. The mandolin carried an image of European culture and sophistication, and this was welcome especially in the many relatively isolated towns and cities in North America where people were hungry for culture and entertainment.

INTERMEZZO.  
THE FLOWER OF MEXICO.  
(La Flor de Mexico)

Solo Banjo.

CARLOS CURTI.  
Arranged by Robt. R. Page.

Modto.

Copyright MCMIV by Mr. & Mrs. C.L. Pardee.

Fig. 1: The Flower of Mexico (Curti 1903).

Besides Carlo Curti there were many other Italian immigrants who were very influential in spreading the mandolin-playing enthusiasm across the USA. The most prominent was Giuseppe Pettine, who arrived in Providence, Rhode Island, from Isernia, Italy, a virtuoso performer, composer, and nationally known teacher of mandolin technique. He is credited with promoting the “duo style” of mandolin playing, in which one player plays both the rhythmic chords and the lyric melodic line at once, combining single strokes and tremolo.

Other Italian virtuosos who made names for themselves playing mandolin in the USA (primarily on the East Coast) included Stellario Cambria and Vincenzo Carli, both of whom also settled in Providence.

Buffalo in the late 19th and early 20th century was a thriving industrial and trade city, and had already built a strong musical foundation and a progressive record in public education. Throughout the 19th century the city experienced waves of immigration, mostly English, Germans and Irish until the last two decades, when Italians and Poles came in large numbers.

By the time Italian immigrants began to arrive in large numbers, the city was run primarily by the “American” (English origin) Protestants and the Germans, who were mostly Catholics (although a few were Jews or Protestants), with Irish filling the lower middle-class positions in society. Italians and Poles had to enter at a lower social rung. Many young Italian immigrant men graduated from the local colleges and entered the ranks of attorneys, pharmacists and physicians, while educated young Italian women became teachers, pharmacists and nurses; other Italian men became successful in civil service or political positions. The majority worked in manual labor and skilled labor jobs, as railroad workers, street peddlars, stonemasons, carpenters, and farm laborers. Many founded small businesses, such as barbershops, groceries, shoe stores, etc., while a few became relatively wealthy and built manufacturing plants, usually producing food products for the Italian immigrant market.

While Buffalo attracted Italian immigrants from all over Italy, the Sicilians were the most numerous. Thanks to local Italian newspaper editor, amateur historian, and author Ferdinand Magnani, we have some interesting facts on this period. Magnani wrote a short book, published in 1908, on the many attractions of Buffalo, entitled *La città di Buffalo e dintorni e le colonie italiane*, intended to draw more Italians to the city.

### **Mandolin clubs and ensembles in Buffalo**

Musical activity was woven into Buffalo’s educational system. In the 1890s Buffalo’s high schools and colleges already had student clubs devoted to mandolin, guitar and banjo. The students paid music teachers to instruct and direct the clubs; along with the college glee clubs, the mandolin clubs performed for alumni and prospective students, acting as ambassadors for their schools. Since the average person only attended school up to the required age of 12 years,

high schools and colleges only took in professionally oriented youth during this period. Participation in these mandolin clubs was seen as a refinement suitable for young people of both genders.

Lafayette High School in particular had a thriving musical environment; the mandolin clubs included both girls and boys, from 1898 to 1910. The mandolin and guitar clubs played ragtime, marches, two-steps, and other popular music (Oracle 1912).

Besides the school- and college-based clubs, there were similar clubs in settlement houses and in the YMCA. These organizations aimed at assimilation and integration of the immigrants, offering free English-language classes, and sometimes music lessons. Instrumental music was seen by the elite as another means of uplifting the masses.

Musical ferment in the growing and highly concentrated Italian community of Buffalo, however, bubbled over into the entire city. Some immigrants to Buffalo were conservatory trained musicians (among them Nicola Donadio, Dante Barozzi, and Pietro Licari), while others were less formally trained yet very talented performers (for example, Isidoro Termini and Ignacio Millonzi).

In the Pan American Exposition of 1901, one of the most attractive Midway venues was called “Venice in America,” which featured temporary canals with gondolas and mandolinists and guitarists who serenaded the visitors. Some of the musicians were hired in Italy and brought



Fig. 2: Italian mandolinists at the Pan American Exposition, Buffalo, 1901 (Arnold 1901)

to Buffalo for the 1901 summer season, while others were hired in the Italian Colonia (settlement) of Buffalo (Fig. 2).

Although I have identified several of these musicians, for instance, Joseph Leone, Giuseppe and Salvatore Ortolani, Luigi Lomanto, Ciro Laduca, Giuseppe Sagone, Antonino Gugino, Giuseppe Vacanti, and Liborio Maggio, all of whom, except for Leone, were cited in the *Corriere Italiano*, I cannot connect the names to individuals in the contemporary photographs (Arnold 1901).

Judging from contemporary reporting on the Italian music scene in Buffalo in the *Corriere*, the Italian mandolinists and guitarists were apparently all male, while several young women



Fig. 3: Opera Singers: Carbone Sisters, 1905 (*Corriere Italiano* 1905)

made musical careers as vocalists. The most notable were Nina Morgana, Grazia Carbone, and her sister Carmela Carbone (Fig. 3).

The Italian marching bands were very visible from about 1890 to the 1930s, especially downtown, where they marched in religious festivals, serenading residents and parading the main streets. The same bands – especially the famous Scinta Band, founded by Serafino Scinta in the

late 1880s (Magnani 1908:35) -- played summer concerts at Buffalo's parks, competing with the Germania band and the two US Regimental bands stationed in Buffalo, the 74th and 65th Regimental bands, for paid performances. The Scinta band was extremely popular, and played at the Pan American Exposition in 1901 and later spent a couple summers playing at Coney Island.

The men who played clarinet, trombone, tuba, drums, saxophone, or another instrument in these concert bands and marching bands often played mandolin, violin, or guitar in smaller dance bands and chamber ensembles. These string ensembles played at church services, at hotels and restaurants, at benefits, and at private parties in the Italian "Colonia" to celebrate marriages, baptisms, anniversaries, and other family and social events.

Italians and Italian-Americans also performed in the mainstream (English-language) theatres, in pit orchestras and at movie theatres. In 1906, for example, the Savoy Trio played regularly at the luxurious Genesee Hotel, on the corner of Main and Genesee Streets. The members

2 *The Cadenza—Advertising.*



### THE SAVOY TRIO

permanently located at the Genesee Hotel, Buffalo, N. Y., is one of the latest progressive organizations that has discarded the old construction instruments and adopted the product of *American Genius and Enterprise*.

The Trio, under the able direction of Isidoro Termini, includes in its repertoire some of the most difficult of the classic as well as modern selections.

Artists possessing such ability and experience must be shown real merit and superiority before they will adopt anything new. To have our Italian friends discard their old pet Neapolitan model is indeed a triumph.

Use and endorse  
**"THE GIBSON"**  
 Exclusively

GIBSON MANDOLIN-GUITAR CO., Kalamazoo, Mich. Buffalo, N. Y., August 15, 1905.

Gentlemen:—After having tested all the best mandolins and guitars of both American and Italian manufacture, we are satisfied that the "Gibsons" not only *surpass them all by far*, but stand in a class by themselves.

We never dreamed of ever coming to a day when we would lay aside our old Neapolitan model mandolins, and it came pretty hard at first to do so, but when the *proofs of excellence were so overwhelming*, we had to give in. The volume and quality of tone, easy action, common sense construction and artistic appearance of the instruments won us over.

Fig. 4: Termini, Millonzi, and Francesco (*The Cadenza* 1906).

of the Trio were Isidoro Termini, Ignacio Millonzi and Tomaso Francesco, also known as Tom Francis (Fig. 4) (*The Cadenza* 1906).

Similarly, a young group, apparently still teenagers in the *Corriere* photo in 1910, the Pulvino Brothers, played mandolins and guitars at movie theatres and at Carnival Court, an amusement park then at the corner of Main and Jefferson Streets. In 1912 they reportedly played popular songs and accompanied dances in the Italian community (“Trattenimento” 1; “Trattenimento” 5; “Il Concerto” 1).

As the number and density of the Italian Colonia rose, the immigrants formed dozens of mutual aid organizations, mostly centered on their town of origin, but sometimes on their trade. Thus there were Società Montemaggiore Belsito and the Società Bagheria, but also associations of grocers and lawyers. These organizations provided a kind of group health insurance as well as a social outlet. On religious or patriotic holidays they participated in parades, and as soon as fall arrived, they arranged dances and banquets. Some also sponsored theatrical and musical performances.

New musical groups and combinations arose frequently in the Italian settlement. Young Italian Americans organized themselves in theatrical and musical clubs and performed for their peers, including the Club Aurora, the Filodrammatici, the Circolo Musicale Bellini, the Circolo Savoia and others.

### **The music they played**

The repertoire of mandolin orchestras and ensembles reflected the diverse musical tastes of the day. Almost all were instrumental works; few included vocals. Some of the pieces, like “A Day in the Cotton Field,” were originally written for the blackface minstrel groups such as the Christy Minstrels (founded by George Christy, a Buffalo Irish immigrant). Patriotic songs, college songs, and marches were popular, while other popular mandolin works originally written for violin and conventional string orchestra.

Composers of the time, including a few in Buffalo, also wrote music specifically for mandolin orchestras, as the ensembles were then called.

In the early 1900s, ragtime music, usually played on the piano, was popular with young people, and this was adapted to mandolin. Opera excerpts, especially overtures, were also very popular as mandolin orchestra selections. In the Italian community, of course, Verdi, Rossini, Donizetti, and other Italian composers were highly favored.

For example, the *Corriere* reported the following performance in the entr'actes of "I due Sergenti" ("The Two Sergeants"): "Un bravo di cuore va dato ai valenti mandolinisti e chitarristi che deliziarono gli astante con scelti pezzi musicali." (translation: Hearty applause was given to the talented mandolinists and guitarists who delighted those who attended with select musical pieces.) Then the article lists the first quartet; G. Puglisi and G. Mammano, on mandolin, and A. Mammano and G. Incao on guitar, played three pieces, including one from "Lucia di Lammermoor." The second quartet, Isidoro Termini and Ignacio Millonzi on mandolin, and Carmelo Peri and Cruciano Millonzi on guitar, played a medley of themes from "Il Trovatore" (*Il Corriere Italiano* 1904).



Fig. 5: Orignanal mandolin music published in the *Corriere Italiano* (*Il Corriere Italiano* 1904:6).



Some music, usually American popular songs, was published in the *Corriere Italiano* from 1909 to 1910. Both national mandolin magazines, the *Crescendo* and the *Cadenza*, published music in almost every issue (Fig. 5).

### **The instruments they played**

US manufacturers began to produce mandolins around 1890, when the demand for the instruments was evident, and importing them from Italy was impractical and too expensive for most would-be players.

Walter Boehm, Buffalo's Gibson dealer, was important in the integration of Italian musicians into the mainstream, as well as in his role as teacher, publisher, and composer (Fig. 6). American manufacturers, including Gibson, Martin, Stahl, Washburn, and many others, reengineered the Neapolitan mandolin and the Spanish guitar, and came up with hybrids, new inven-

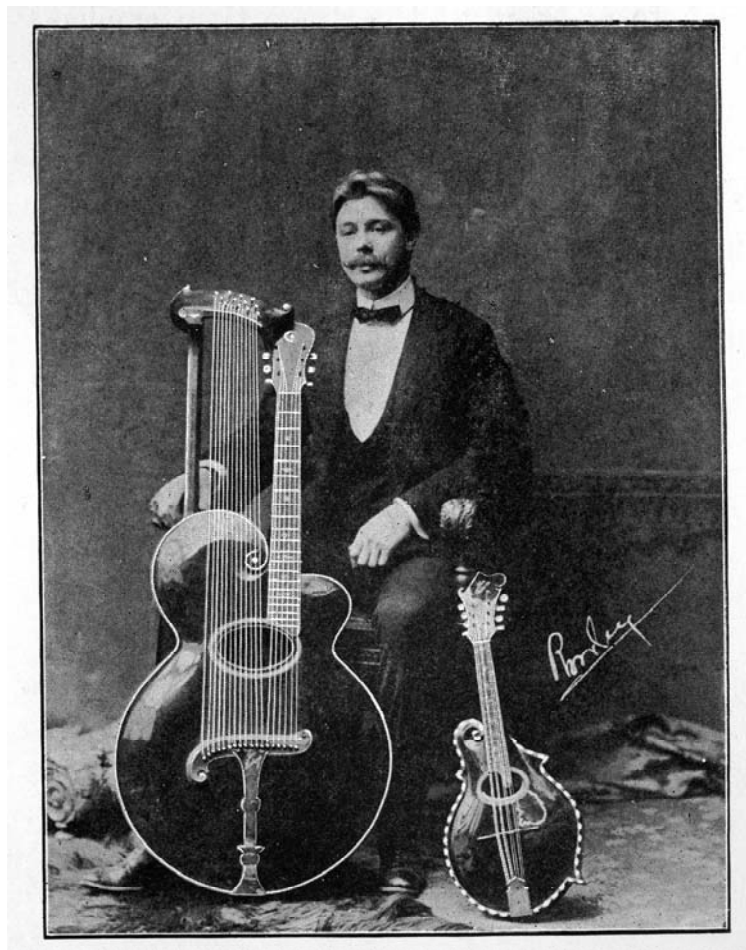


Fig. 6: Walter Boehm, musician, composer, Gibson dealer (Boehm 1905).

tions, and new versions of old instruments, including the harp guitar, the mando-cello, and the mando-bass. The mandolin underwent transformation, losing its fragile bowl-shaped back, while gaining volume and sharper tone.

### **What happened to these musicians?**

Most of the professional musicians who played mandolin, guitar, or banjo during this time (1895 to 1918) cobbled together a living by teaching music and directing clubs. While some of these musicians moved into jazz bands and orchestras, many had to take industrial or service jobs to support themselves and their families.

For example, Isidoro Termini (1878-1964) managed to make ends meet as a musician, playing mandolin, violin, tuba, or other instruments, without relying on non-musical jobs. He played in the 74th Regimental band, the Italian marching band and in informal ensembles for church and family events. In 1904 he had a studio at 136 Erie St., where he taught mandolin, violin, and guitar. He continued to play in orchestras of local theatres and then in the Philharmonic Orchestra in the 1930s and throughout the rest of his life (*Courier Express* 1964)

Tom Francis (Tomaso Francesco), a member of the Savoy Trio, bought a popular restaurant, the Roma Cafe, in 1911, and continued to play music part-time (*Corriere Italiano* 1911).

The Millonzi brothers traveled a path like Vitale's. Cruciano returned to Italy for good; Ignacio (1884-1978) went back to Italy for a few years and returned to Buffalo with his bride and two more brothers, Rosario and Phillip. Phillip's son, Robert, was a major benefactor for the Buffalo Philharmonic. Ignacio continued to play Italian music on the mandolin, while he pursued popular dance music (including occasional appearances with the Paul Whiteman Band) and "serious" music on cello. He augmented his income by working as a tailor and hosted a radio show playing Italian music, both live and recorded, for many years on WEBR (970 AM) (Russo 2005: Personal Communication). In their 80s, both Ignacio and Phillip were still very competent mandolinists.

Giacomo Vitale, a local guitarist, likewise used his diverse skills, playing woodwinds or brass in dance or jazz bands. Vitale joined a touring dance band in the 1920s but soon tired of

life on the road. In order to remain with his family in Buffalo, he took a series of jobs in industry, but always considered himself a musician, playing or practicing almost every evening, playing at Italian church festivals, weddings, and parties (Tucker 2005, personal communication).

### **What happened to this music?**

The mandolin craze did not endure in Buffalo, except in private parties and ethnically based concerts in the Italian community. Nationally, by 1918 it was apparently eclipsed by other musical trends, especially jazz and the big dance bands. Mandolin sales declined. In 1924, not coincidentally, Gibson Mandolin-Guitar Company became Gibson, Inc. (Gruhn and Carter 1993:85). No longer did the high schools and colleges train amateur and professional players in school clubs. Only a few remnants of the mandolin craze remained in Buffalo in the 1930s, 1940s and beyond: college and high school banjo-mandolin-guitar clubs disappeared.

The 1932 directory of American Federation of Musicians Local 43 lists 6 professional mandolin players among its members, including Phillip Millonzi and Isidore (Isidoro) Termini (Directory of Local 43, AF of M. n.a.). In 1941, the “Mandolin and Guitar Orchestra ‘Harmonie’,” linked to the German-American Harugari social club, is the only mandolin organization listed in a Buffalo directory of musicians and musical organizations; five teachers of mandolin are listed (*Stoeckel’s Music Directory* 1941:74-5, 122). In the 1947 edition no mandolin organization is listed, but there are still five mandolin teachers (*Stoeckel’s Official Directory of Music, Entertainment, Drama* 1947, 47).

### **Why does this matter?**

In the 19th century, many educated people divided music between highbrow and lowbrow. American culture, struggling over the painful legacy of slavery and the confusing results of mass immigration from Europe, was starting to assimilate both Italian and African-American music, as well as the German, Irish, and other European musical heritages. James Reese Europe,

the black New York musical pioneer, turned to mandolin and piano to make a living as a musician in New York in 1903, and later employed mandolins in African American musical theater and in dance bands until about 1913 (Badger 1995:30, 85), while Italian immigrants continued to dominate as leading virtuosos across the United States.

In Buffalo, the mandolin was a means of crossing over into the mainstream both financially and socially, for many Italian immigrants, although that crossing was usually only partial, because the music business was not well enough paid or steady enough to maintain a living wage.

### **Why did this music decline?**

Material and social changes that might explain the demise of the mandolin orchestras include the following:

1. Technological changes in the manufacture of fretted instruments made guitars larger, easier to tune, louder and more viable as lead instruments, and made tenor banjos so loud that they could compete with the brass and woodwind instruments, but single mandolins were not able to compete.
2. Recorded music and radio music became cheaper and could be used to entertain guests at parties and for dances; live music was no longer in such demand.
3. Some of the materials needed for manufacture of fretted instruments were diverted to wartime uses in the First World War, causing temporary shortages.
4. The horrors of the war and the demonization of the Germans encouraged Americans to look inward, and to reject the old image of European music as superior to homegrown musical creations.
5. Simple changes in fashion—perhaps the most important were the dance craze and the advent of jazz.

In Buffalo, these mandolin groups disappeared gradually, probably due in part to dispersion of the European ethnic concentrations as suburban sprawl grew, but more because of the factors that operated across the United States.

### **Why has this musical period faded from popular memory?**

Historians have treated the late 19th and early 20th Centuries as a transitional period, when American music had not yet developed a separate entity, and Americans were supposedly dependent on Europeans for music worth listening to. American society was still fractured by serious cultural and language divides; the music publishing industry was one of the few cultural institutions that attempted to extend its reach across the entire country. The relative hodgepodge of musical idioms presented in mandolin ensembles is now eclipsed by the spectacular rise of the new jazz and blues styles popularized in the following decades.

The few known recordings of mandolinists are not impressive; mandolins and guitars did not record well using acoustic recording technology (Linn 1994:93-94).

For example, Zarh Myron Bickford and Vahdah Olcott-Bickford were generally described in the press as virtuosos on mandolin and guitar (respectively), yet their acoustically recorded records sound stiff and mechanical. This seems to be due to several factors. First, the process was very restrictive and artificial, requiring the musicians to sit on platforms of various heights facing tin horns, with changes in instrumentation, for example, substituting tuba for stand-up bass, and restricting the numbers of musicians. This often produced in otherwise cool and collected musicians a kind of “gramo-fright” (Coleman 2003:18). Second, and probably more important, the range of tones and dynamics audible on such recordings was much narrower than the range heard by the human ear, and narrower than what we hear in more modern recordings (Martland 1997:81). Musicians were reportedly instructed to use as little dynamics as possible, or to move back and forth in front of the horn to record higher or lower pitches and volumes. Third, early recordings were limited to about two minutes, much shorter than most “serious” or even many popular songs in performance. Fourth, the recording industry was undergoing a shift in understanding of what their role was; many early recordings were meant as instruction, not entertainment. Many records created before the late 1920s were only an auditory version of the sheet music; that is, the song was more important than the singer. The exception was African American music, which was viewed as novelty entertainment (Brooks 2004:8). Caruso, an early

fan of the recorded disc, did document his vocal performances well, but most were unable to use the acoustic technology as effectively as he did.

Thus, for researchers today, the early recordings of mandolin music are less accessible; performances of this popular music simply were not documented even to the limited extent that Robert Johnson and other blues performers were just a few years later, in the late 1920s.

In summary, there does not seem to be a single reason why the mandolin craze came to an end, and why this type of music was virtually lost, but rather a cluster of factors that worked together. The failure of the early recording industry to record faithfully the soft sounds of solo mandolins and guitars, the technological changes that made guitars much more flexible, material and cultural issues related to the first World War, cultural changes that made public social dancing to jazz music much more acceptable to the mainstream, and simply changes in fashion, were all involved in the demise of this fascinating musical phenomenon.

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The image shows a page of musical notation for a piano piece, consisting of multiple systems of staves. The notation includes various musical elements:

- Staff 1 (top):** Features a melodic line with a triplet of eighth notes (marked '3') and a 'solo' section indicated by a circled '4' and a circled '5'.
- Staff 2:** Contains a bass line with a forte dynamic (*f*) and a circled '4'.
- Staff 3:** Shows a melodic line with a crescendo (*cresc.*) and a circled '5'.
- Staff 4:** Features a bass line with a crescendo (*cresc.*) and a circled '5'.
- Staff 5:** Contains a melodic line with a forte dynamic (*ff*) and a circled '5'.
- Staff 6:** Shows a bass line with a forte dynamic (*ff*) and a circled '5'.
- Staff 7:** Features a melodic line with a glissando (*gliss.*) and vibrato (*vibr.*) markings.
- Staff 8:** Contains a bass line with a piano dynamic (*p*) and the instruction 'sul tasto'.

The page number 20 is centered at the bottom of the page.

Musical score for guitar, page 21. The score consists of multiple staves. The first staff has a treble clef and contains a melodic line with triplets and slurs. The second staff has a bass clef and contains a bass line with triplets and slurs. The third staff has a treble clef and contains a melodic line with triplets and slurs. The fourth staff has a bass clef and contains a bass line with triplets and slurs. The fifth staff has a treble clef and contains a melodic line with triplets and slurs. The sixth staff has a bass clef and contains a bass line with triplets and slurs. The seventh staff has a treble clef and contains a melodic line with triplets and slurs. The eighth staff has a bass clef and contains a bass line with triplets and slurs. The ninth staff has a treble clef and contains a melodic line with triplets and slurs. The tenth staff has a bass clef and contains a bass line with triplets and slurs.

Musical markings and dynamics include:

- gliss.* (glissando)
- у подст.* (underneath)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- f* (forte)
- sp* (soprano)
- tamb.* (tambourine)
- trem. rasgado* (trémolo rasgado)
- solo* (solo)

The page number 21 is located at the bottom center.



AP.

1.

*sp secco* *poco cresc.*

*sp secco* *poco cresc.*

*cresc.*

6 6

Detailed description: This is a page of musical notation for a piano piece. It consists of eight systems of staves. The first system has a dynamic marking of *AP.* (pianissimo). The second system has a first ending bracket labeled '1.'. The third system has dynamic markings of *sp secco* and *poco cresc.* for both the upper and lower staves. The fourth system has a second ending bracket labeled '2.'. The fifth system has a dynamic marking of *cresc.* (crescendo). The sixth system has circled numbers '6' at the beginning of both staves, with a dotted line extending from the second '6'. The notation includes various note values, rests, slurs, and articulation marks like 'v' (accents) and 'x' (staccato).

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various rhythmic values and slurs. The lower staff contains a bass line with chords and rhythmic patterns. Dynamic markings include *rit.* (ritardando) and *ff* (fortissimo). A circled number 6 is present in the lower left corner.

Second system of musical notation. The upper staff is a vocal line with the Russian text "импровизация на заданный ритм \*)" (improvisation on a given rhythm \*). It includes dynamic markings *accel.* (accelerando) and *mp* (mezzo-piano), and the instruction *gliss.* (glissando). The lower staff is a piano accompaniment with chords and rhythmic patterns.

**Скоро**

Third system of musical notation. The upper staff is a melodic line with slurs and accents. The lower staff is a piano accompaniment with chords and rhythmic patterns. Dynamic marking *mp* is present.

Fourth system of musical notation. The upper staff is a melodic line with slurs. The lower staff is a piano accompaniment with chords and rhythmic patterns. Dynamic marking *mp* is present. A circled number 4 is present in the lower right corner.

Fifth system of musical notation. The upper staff is a melodic line with slurs. The lower staff is a piano accompaniment with chords and rhythmic patterns.

Sixth system of musical notation. The upper staff is a melodic line with slurs. The lower staff is a piano accompaniment with chords and rhythmic patterns.

\* стучать по деке инструмента, по зажатым струнам и т.д.

The image displays a musical score for a piano piece, consisting of multiple staves. The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets. Dynamics are marked with *ff* (fortissimo) and *vibr.* (vibrato). A section is labeled "Cadenza \*)", indicating a cadenza. The score is written in a single system, with various musical notations including slurs, accents, and dynamic markings.

\*) каденция И.Гарсевой

В. Т. Борисову

# КОНЦЕРТ

для домры с оркестром

В. Подгорный

В. Т. Борисову

# КОНЦЕРТ

для домры с оркестром

В. Подгорный

Allegro

The musical score is written for a Dombra and an orchestra. It consists of four systems of staves. The first system shows the Dombra part in the upper staff and the orchestra accompaniment in the lower staff. The tempo is marked 'Allegro' and the dynamic is 'mp marcato'. The second system continues the Dombra and orchestra parts. The third system features a solo Dombra line in the upper staff, marked 'f', and the orchestra accompaniment in the lower staff, marked 'fp'. The fourth system shows the Dombra part with various fingering and bowing indications (IV, III, +) and the orchestra accompaniment. The score is in a key with two sharps (F# and C#) and a 2/4 time signature.



IV III

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with various ornaments and slurs. The grand staff provides harmonic accompaniment with chords and moving lines. A dynamic marking 'p' is present at the beginning. Roman numerals 'IV' and 'III' are placed above the treble staff.

I IV

Second system of musical notation. It features a single treble clef staff and a grand staff. The treble staff has a melodic line with slurs and ornaments. The grand staff provides accompaniment. Dynamic markings 'f' and 'mf' are used. Roman numerals 'I' and 'IV' are placed above the treble staff.

II

Third system of musical notation. It features a single treble clef staff and a grand staff. The treble staff has a melodic line with slurs and ornaments. The grand staff provides accompaniment. A dynamic marking 'f' is used. Roman numeral 'II' is placed above the treble staff.

mf

Fourth system of musical notation. It features a single treble clef staff and a grand staff. The treble staff has a melodic line with slurs and ornaments. The grand staff provides accompaniment. A dynamic marking 'mf' is used.

First system of a musical score. The upper staff is a single melodic line with dynamic markings *f* and *mf*. The lower staff is a piano accompaniment with chords and some melodic fragments.

Second system of the musical score. The upper staff features a melodic line with a circled '2' above it, indicating a second ending. The lower staff continues the piano accompaniment.

Third system of the musical score. The upper staff begins with a dynamic marking *p* and includes the instruction *cresc. poco a poco*. The lower staff also starts with *p* and includes the instruction *cresc. poco a poco*.

Fourth system of the musical score. The upper staff includes the instruction *III* above the final measure. The lower staff continues the piano accompaniment.

3

*sf* *p* *mp*

*sf* *p* *mp*

2w. \* 2w. \*

*f*

*f*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

4

*sf* *p cresc. poco a poco*

*pp* *p cresc. poco a poco*

5

*p* *simile*

*p*

8

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The key signature is two sharps (F# and C#).

*mp marcato* *f*

Second system of musical notation, continuing the melodic and accompaniment lines. It includes dynamic markings *mp marcato* and *f*. Fingerings are indicated by numbers 1-4. A circled '8' is present at the end of the system.

6

*ff*

Third system of musical notation, featuring a treble clef staff with a melodic line and a grand staff with accompaniment. It includes dynamic markings *ff* and a circled '6' above the staff.

*poco rall.* *mf*

*poco rall. e dim. mf*

8

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a grand staff with accompaniment. It includes dynamic markings *poco rall.*, *mf*, and *poco rall. e dim. mf*. A circled '8' is present at the end of the system.

Andante

The musical score is arranged in four systems, each containing two staves. The first system features a treble clef staff with a whole rest and a bass clef staff with a melody starting on a low note. The second system has a treble clef staff with a melody starting on a higher note and a bass clef staff with a melody. The third system continues the treble clef melody and the bass clef melody. The fourth system shows the treble clef staff with a melody and the bass clef staff with a melody. Dynamic markings include *mf*, *p*, and *pp*. Fingering numbers 1, 2, 3, and 4 are used throughout the piece. A box containing the number 7 is located at the beginning of the second system.

8 III

*p dolce espr.*

*pp*

IV

*p*

*mp*

III

II

*mp*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent triplet in the right hand.

Second system of musical notation. Dynamics include *mf* and *cresc.* in the vocal line, and *p* and *cresc.* in the piano accompaniment.

Third system of musical notation. Dynamics include *ff appassionato* and *sfp*. A circled number '9' is present above the vocal line.

Fourth system of musical notation. Dynamics include *mf* in the piano accompaniment.



First system of musical notation. The top staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The piano accompaniment is in the lower staves. The word *espressivo* is written in the piano part.

Second system of musical notation. The top staff features a melodic line with fingerings (III, II, 3, 4) and the instruction *p ad libitum*. The piano accompaniment consists of long, sustained notes.

Third system of musical notation. The top staff has a melodic line with fingerings (3, 2, 1, 3, 2, 1) and the instruction *a tempo*. The piano accompaniment includes a section with triplets and the instruction *rall.* followed by *p a tempo*.

Fourth system of musical notation. The top staff has a melodic line with fingerings (II, I) and the instruction *rall.*. The piano accompaniment features a melodic line with a *rall.* instruction.

*p a tempo*

The first system of music spans measures 10 to 13. It features a treble and bass clef. The melody in the treble clef consists of eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. The tempo marking *p a tempo* is placed in the first measure.

The second system of music spans measures 14 to 17. The treble clef continues with a melodic line, while the bass clef features a more active accompaniment with chords and eighth notes. The key signature changes to two sharps (D major) in measure 15.

The third system of music spans measures 18 to 21. The treble clef has a melodic line with some grace notes. The bass clef features a prominent triplet accompaniment pattern. The key signature changes to one sharp (E major) in measure 19.

*più mosso*

*rit.*

The fourth system of music spans measures 22 to 25. The tempo marking *più mosso* is placed in the second measure. The treble clef has a melodic line with grace notes. The bass clef features a more active accompaniment with chords and eighth notes. The key signature changes to one sharp (E major) in measure 23. The system ends with a *rit.* marking.

The fifth system of music spans measures 26 to 29. The treble clef has a melodic line with grace notes. The bass clef features a more active accompaniment with chords and eighth notes. The key signature changes to two sharps (D major) in measure 27. The system ends with a *rit.* marking.

II

Allegro

First system of musical notation. The upper staff contains a single melodic line with dynamics *p* and *pp*. The lower staff contains a piano accompaniment with various chords and textures. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

Second system of musical notation. The upper staff contains a melodic line with dynamics *cresc.*, *rit.*, *a tempo*, and *f con fuoco*. The lower staff contains a piano accompaniment with dynamics *rit.* and *sf a tempo p*. The key signature changes to one flat (B-flat), and the time signature changes to 2/4.

Third system of musical notation. The upper staff contains a melodic line. The lower staff contains a piano accompaniment with dynamics *sf* and *p*. The key signature remains one flat (B-flat), and the time signature is 2/4.

Fourth system of musical notation. The upper staff contains a melodic line. The lower staff contains a piano accompaniment with dynamics *sf*, *p*, and *mp*. The key signature remains one flat (B-flat), and the time signature is 2/4.

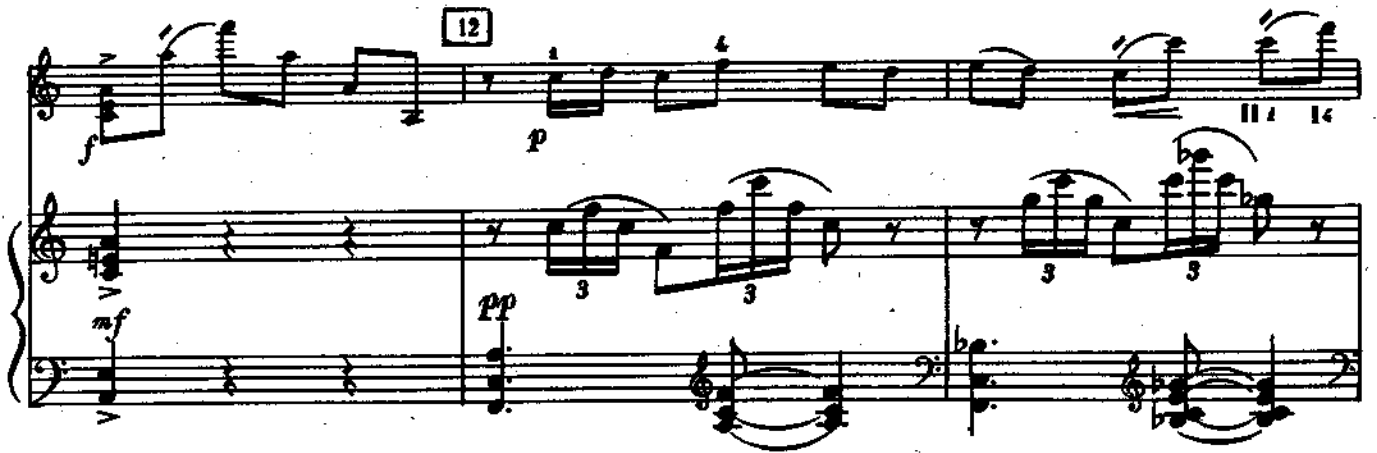
First system of musical notation, featuring a treble clef staff and a grand staff (treble and bass clefs). The music consists of eighth and sixteenth notes with various articulations. Dynamic markings include *mf* in both the treble and bass staves.

Second system of musical notation. The treble staff begins with a *p* dynamic marking. The grand staff features a *pp* dynamic marking and the instruction *leggero*. The music includes slurs and various note values.

Third system of musical notation. The treble staff starts with a *pizz.* marking and a *mf* dynamic. It includes the instruction *6. n.* and a *p* dynamic. The grand staff features a *f* dynamic in the first measure and a *p* dynamic in the second measure.

Fourth system of musical notation. The treble staff includes the instruction *con plect.* and a *p* dynamic. It features a *cresc.* marking and a *6. n.* instruction. The grand staff includes a *sf* dynamic and a *cresc.* marking.

12



1 4

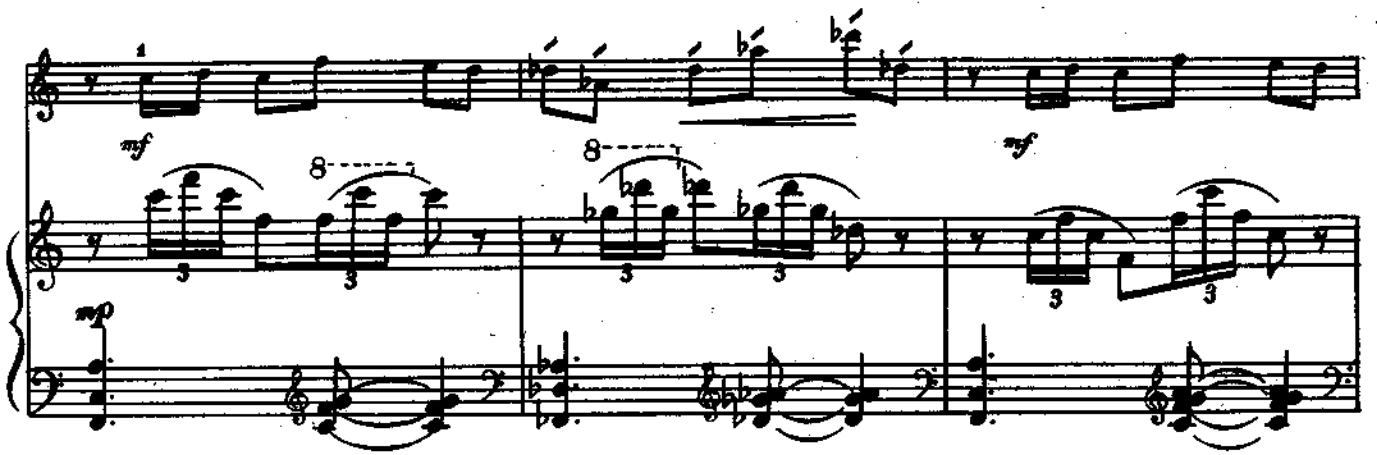
*f* *p*

*mf* *pp*

3 3 3 3

11 14

This system contains the first two staves of music. The upper staff begins with a dynamic marking of *f* and a measure marked with a circled '12'. It features a melodic line with slurs and accents, and a dynamic marking of *p* in the second measure. The lower staff starts with a dynamic marking of *mf* and contains several triplet markings (indicated by '3' below the notes) and a dynamic marking of *pp* in the second measure. The system concludes with the numbers '11' and '14' in the right margin.



*mf* *mf*

8 8

*mp*

3 3 3 3

This system contains the next two staves. The upper staff has a dynamic marking of *mf* and features eighth-note patterns with slurs and accents. The lower staff begins with a dynamic marking of *mp* and contains eighth-note patterns with slurs and accents, as well as triplet markings (indicated by '3' below the notes). The system concludes with the number '8' in the right margin.



8

3 3 3 3

This system contains the next two staves. The upper staff features eighth-note patterns with slurs and accents. The lower staff contains eighth-note patterns with slurs and accents, as well as triplet markings (indicated by '3' below the notes). The system concludes with the number '8' in the right margin.



*f* *f*

This system contains the final two staves. The upper staff features eighth-note patterns with slurs and accents, and a dynamic marking of *f*. The lower staff contains eighth-note patterns with slurs and accents, and a dynamic marking of *f*. The system concludes with the number '8' in the right margin.

13

*mp con brio* *cresc.*

*f* *cresc.*

14 *a tempo*

*rit.* *mf marcato*

*rit.* *p a tempo*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble staff with some grace notes and a rhythmic accompaniment in the grand staff. There are some markings above the first staff, possibly indicating fingerings or ornaments.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues with a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. There are some markings above the first staff, possibly indicating fingerings or ornaments.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues with a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. There are some markings above the first staff, possibly indicating fingerings or ornaments.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues with a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. There are some markings above the first staff, possibly indicating fingerings or ornaments. The word "gliss." is written above the final measure of the treble staff.

15

*gliss.*

*p scherzando*

*f*

*f*

16

*f marcato*

*f marcato*



First system of musical notation, consisting of three staves. The top staff is a single melodic line with various notes and rests. The middle and bottom staves are part of a grand staff, with the middle staff containing chords and the bottom staff containing a bass line. The music is in a key with one sharp (F#) and a 2/4 time signature.

Second system of musical notation, consisting of three staves. The top staff features a melodic line with fingerings (2, 4, 1, 2, 1, 2, 2, 1, 3, 4) and a dynamic marking of *ff*. The middle and bottom staves continue the accompaniment with chords and a bass line.

Third system of musical notation, consisting of three staves. The top staff has a melodic line with some rests. The middle and bottom staves provide harmonic support with chords and a bass line.

Fourth system of musical notation, consisting of three staves. The top staff begins with a boxed measure number '17' and contains a melodic line with a dynamic marking of *f*. The middle and bottom staves feature chords and a bass line, with some notes tied across measures.

*pizz.*  
*mf* *con pl.* *ff*

8

*p* *f*

*Red.* *Red.* *Red.*

*pizz.* *f*

*mf*

*f* *б.п.*

3 18

gliss. 6.n. 6.n. p sf pp

This system contains the first two staves of music. The top staff features a melodic line with a glissando and a triplet of eighth notes. The bottom staff provides a complex harmonic accompaniment with various dynamics including sf and pp.

This system contains the third and fourth staves. The top staff continues the melodic line with slurs and accents. The bottom staff features a dense texture of chords and moving lines.

This system contains the fifth and sixth staves. The top staff includes a *mp* dynamic marking and a *viva* marking. The bottom staff continues the complex accompaniment with various chordal textures.

This system contains the seventh and eighth staves. The top staff features a melodic line with slurs and accents. The bottom staff continues the complex accompaniment with various chordal textures.

First system of a musical score. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The melodic line features various ornaments, including grace notes and slurs, and includes dynamic markings such as *sf* and *f*. The piano accompaniment is primarily chordal, with some rhythmic patterns in the bass line.

Second system of the musical score. It features a melodic line and piano accompaniment. The melodic line starts with a *p* (piano) dynamic and includes a crescendo marking *cresc. poco a poco*. A dashed line with the number '8' indicates an octave shift. The piano accompaniment also begins with *p* and includes a *cresc. poco a poco* marking.

Third system of the musical score. It consists of a melodic line and piano accompaniment. The melodic line begins with a dashed line and the number '8', indicating an octave shift. The piano accompaniment features sustained chords and some melodic movement in the bass line.

Fourth system of the musical score. It features a melodic line and piano accompaniment. The melodic line starts with a *f* (forte) dynamic and includes a *sf* (sforzando) marking. The piano accompaniment includes a *f* marking and features some complex textures, including triplets and slurs.

Grandioso e pesante

The first system of the musical score consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several triplet markings. The lower staff is a bass clef staff with a key signature of one flat (Bb), providing a harmonic accompaniment with some triplet markings.

The second system continues the musical piece. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a steady accompaniment with some triplet markings.

The third system is characterized by a dense piano accompaniment in the lower staff, consisting of many triplets. The upper staff continues with a melodic line, also featuring some triplet markings.

Cadenza

passionato

The fourth system begins with a section labeled "Cadenza" and "passionato". The upper staff has a melodic line with various ornaments and slurs. The lower staff has a piano accompaniment with some triplet markings.

con brio

The fifth system continues the piece. The upper staff has a melodic line with slurs and ornaments. The lower staff has a piano accompaniment with some triplet markings.

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic fragments. Fingerings are indicated with numbers 1, 2, 3, 4. A first ending bracket labeled 'I' spans the final measures.

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic fragments. Fingerings are indicated with numbers 1, 2, 3, 4. A first ending bracket labeled 'II' spans the final measures. Dynamics include *p* and *espressivo*.

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic fragments. Fingerings are indicated with numbers 1, 2, 3, 4. Dynamics include *cresc. poco a poco*.

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic fragments. Fingerings are indicated with numbers 1, 2, 3, 4, 5. Dynamics include *f*, *dim.*, *rall.*, and *cresc.*

Musical staff 5: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic fragments. Fingerings are indicated with numbers 1, 2, 3, 4, 5, 6. Dynamics include *acceler.*

Musical staff 6: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic fragments. Fingerings are indicated with numbers 1, 2, 3, 4, 5, 6.

Musical staff 7: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic fragments. Fingerings are indicated with numbers 1, 2, 3, 4, 5, 6. Dynamics include *pizz.*

Musical staff 8: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic fragments. Fingerings are indicated with numbers 1, 2, 3, 4, 5, 6. Dynamics include *Andante*, *pl.*, and *rit.*

*a tempo*  
*p sostenuto*

7 7 7 4 6

*f* *pizz.* *plect.* *pp*

1 3 1 3 4 1 3 1 3 8

*p* *dim.* *pp*

1 2 1 2 2 1 2 2 2

*f* *risoluto*

3 1 1 2 2 1 1 3 4 1 4

*pizz.* *plect.* *f*

2 1 4 3 2 1 4

*Allegro*  
*p saltando* *f risoluto* *6.n.*

5 3 4 3 4 4 4

*rit.* *a tempo* *mf* *cresc.*

2 2 1 1

*ff pesante* *rall.*

4 4 3 2 2 4 2 4

Allegro maestoso

*p* *f* *acceler. poco a poco*

*p* *sf* *mf* *acceler. poco a poco*

This system contains the first two staves of music. The top staff begins with a piano (*p*) dynamic and a long, sustained note. The piano accompaniment also starts with a piano (*p*) dynamic. The music transitions to a forte (*f*) dynamic in the top staff and a *sf* dynamic in the piano accompaniment. An instruction to *acceler. poco a poco* is present in both staves.

Vivo

This system contains the third and fourth staves of music. The tempo is marked *Vivo*. The music is more rhythmic and active, with many sixteenth and thirty-second notes. The piano accompaniment features a steady eighth-note bass line.

This system contains the fifth and sixth staves of music. It continues the rhythmic patterns established in the previous system, with complex melodic lines in the upper staves and a consistent bass line in the piano accompaniment.

This system contains the seventh and eighth staves of music. It features complex rhythmic figures, including triplets and sixteenth-note runs. The piano accompaniment continues with its eighth-note bass line, providing a steady foundation for the more intricate upper parts.



System 1 of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth-note triplets and slurs. The grand staff contains a piano accompaniment with chords and some eighth-note patterns.

System 2 of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff continues the melodic line with slurs and some accidentals. The grand staff continues the piano accompaniment with chords and eighth-note patterns.

System 3 of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff continues the melodic line with slurs and some accidentals. The grand staff continues the piano accompaniment with chords and eighth-note patterns.

System 4 of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with slurs and some accidentals. The grand staff contains a piano accompaniment with chords and eighth-note patterns.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The top staff contains a melodic line with various ornaments and slurs. The grand staff contains accompaniment with chords and moving lines.

Second system of musical notation. It features a grand staff with treble and bass clefs. The word "acceler." is written above the first staff. The word "Presto" is written above the second staff. Dynamic markings include "ff" and "mf". The music shows a change in tempo and intensity.

Third system of musical notation. It features a grand staff with treble and bass clefs. The music includes complex rhythmic patterns with slurs and dynamic markings such as "ff".

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The music includes complex rhythmic patterns with slurs and dynamic markings such as "ff".

Домра

В. Т. Борисову

КОНЦЕРТ

для домры з оркестром

В. Подгорний

Редакція партії домри Б. Михеева

В. Т. Борисову

КОНЦЕРТ

для домры с оркестром

В. Подгорний

Редакція партии домры Б. Михеева

Allegro

2 2 1 1 1 2

*f*

IV III

*p*

*f*

I IV

*mf*

II

*f*

Домра

First staff of music in treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. It begins with a *mf* dynamic marking, followed by a *f* dynamic marking. The staff contains several measures of eighth and sixteenth notes with various fingering numbers (0, 1, 2, 3, 4) above the notes.

Second staff of music in treble clef, key signature of two sharps, and 2/4 time signature. It begins with a *mf* dynamic marking and contains measures of eighth and sixteenth notes with fingering numbers (0, 1, 2, 4) above the notes.

Third staff of music in treble clef, key signature of two sharps, and 2/4 time signature. It begins with a boxed number '2' in the first measure. The staff contains measures of eighth and sixteenth notes with fingering numbers (1, 2, 4) above the notes.

Fourth staff of music in treble clef, key signature of two sharps, and 2/4 time signature. It begins with a *p* dynamic marking and the instruction *cresc. poco a poco*. The staff contains measures of eighth and sixteenth notes with fingering numbers (1, 2, 4, 2, 0, 1, 2, 4) above the notes.

Fifth staff of music in treble clef, key signature of two sharps, and 2/4 time signature. It begins with a boxed number '3' in the first measure. The staff contains measures of eighth and sixteenth notes with fingering numbers (1, 2, 4, III, 1, 3, 4) above the notes. Dynamics include *sf* and *p*.

Sixth staff of music in treble clef, key signature of two sharps, and 2/4 time signature. It begins with a *mp* dynamic marking and contains measures of eighth and sixteenth notes with fingering numbers (4, 4, 4) above the notes.

Seventh staff of music in treble clef, key signature of two sharps, and 2/4 time signature. It begins with a *f* dynamic marking and contains measures of eighth and sixteenth notes with fingering numbers (3, 4, 4, 4) above the notes. Dynamics include *sf*.

Eighth staff of music in treble clef, key signature of two sharps, and 2/4 time signature. It contains measures of eighth and sixteenth notes with dynamics of *sf*.

Ninth staff of music in treble clef, key signature of two sharps, and 2/4 time signature. It begins with a boxed number '4' in the first measure. The staff contains measures of eighth and sixteenth notes with dynamics of *p* and the instruction *cresc. poco a poco*.

Домра

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 0, 1, 2, 3, 4.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with fingerings. A dynamic marking *ff* is present at the beginning. A double bar line is located towards the end of the staff.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains eighth notes with fingerings. A dynamic marking *p* is present. A boxed number "5" is in the top left corner. The word *simile* is written below the staff.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a continuous sequence of eighth notes.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with fingerings. A dynamic marking *mp marcato* is present at the beginning, and a dynamic marking *f* is present later. A double bar line is present.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with fingerings. A dynamic marking *ff* is present. A boxed number "6" is in the top center.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains chords and rests. A dynamic marking *mf* is present.

Домра

Andante [7] III

First musical staff with treble clef, key signature of two flats, and 2/4 time signature. It begins with a *p* dynamic marking. The melody features a series of eighth notes with various fingering numbers (1, 2, 3, 4) and articulation marks. A slur covers the first six notes, and another slur covers the last three. Roman numerals III and IV are placed above the staff.

Second musical staff continuing the melody. It includes slurs and fingering numbers. Roman numerals IV and III are placed above the staff.

Third musical staff with slurs and fingering numbers. A Roman numeral III is placed above the staff.

Fourth musical staff, marked with a boxed number 8. It features a *p dolce espr.* dynamic marking. The staff contains a complex passage with many slurs and fingering numbers. Roman numerals III and IV are placed above the staff.

Fifth musical staff with a *p* dynamic marking at the beginning and *mp* later. It includes slurs and fingering numbers. Roman numerals IV and III are placed above the staff.

Sixth musical staff with a *f* dynamic marking. It features slurs and articulation marks.

Seventh musical staff with a *mf* dynamic marking and a *cresc.* (crescendo) instruction. It contains a dense passage of notes with many slurs and fingering numbers.

Домра

3 3 3 9 *ff appassionato*

*ad libitum*  
III *p* 3 3 3 3

*rall.* II tr I tr

8 *rall.* 10 *a tempo* 11

11 *Allegro*

Домра

First musical staff with dynamic markings *p*, *cresc.*, and *f*. Includes fingerings (II, I, 1) and a *rit.* marking.

Second musical staff with dynamic marking *f con fuoco* and a Roman numeral *IV*.

Third musical staff with various rhythmic patterns and accidentals.

Fourth musical staff with various rhythmic patterns and accidentals.

Fifth musical staff with dynamic markings *mf* and *p*, and a *cresc.* marking. Includes fingerings (2, 1, 2, 1, 2).

Sixth musical staff with dynamic markings *f* and *mf*, and a *pizz.* marking. Includes fingerings (1, 4, 1) and *6. n.*

Seventh musical staff with dynamic markings *p* and *p*, and a *con plect.* marking. Includes fingerings (2, 1, 2, 1) and *6. n.*

Eighth musical staff with dynamic markings *f* and *p*. Includes a boxed number **12**.



Домра

Musical score for Domra, measures 11-14. The score is written in treble clef with a key signature of one flat (B-flat). It consists of eight staves of music. Measure 11 starts with a *mf* dynamic and includes fingerings 1 and 14. Measure 12 continues with *mf* and includes a first finger fingering. Measure 13 begins with a boxed measure number '13', a *mp* dynamic, and the instruction 'con brio'. It features a *cresc.* marking and includes fingerings 0, 1, and 1. Measure 14 starts with a boxed measure number '14', a *mf* dynamic, and the instruction 'marcato'. It includes a 'rit.' marking followed by 'a tempo' and includes fingerings 1, 2, 1, 2, 0, 1, and 4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Домра

ossia:

*f*

*gliss.*

*ff*

15

*p scherzando*

*f*

*f*

16

*f marcato*

Домра

First musical staff with treble clef, key signature of one sharp (F#), and 2/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings and accents.

Second musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It features a mix of eighth and sixteenth notes with fingerings and accents.

Third musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It includes a box containing the number 17. Dynamics include *ff* and *f*.

Fourth musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It contains eighth and sixteenth notes with fingerings and accents. Dynamics include *mf* and *pizz.*

Fifth musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It features eighth and sixteenth notes with fingerings and accents. Dynamics include *ff* and *con pi.*

Sixth musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It contains eighth and sixteenth notes with fingerings and accents. Dynamics include *f* and *pizz.*

Seventh musical staff with treble clef, key signature of one sharp, and 2/4 time signature. It includes a box containing the number 18. Dynamics include *sf* and *gliss.*

Домра

The musical score for Domra consists of eight staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *p*. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 4) and accents. The second staff starts with a dynamic of *sf*, followed by *p*, and then *mp*. It includes a triplet of eighth notes and other rhythmic patterns. The third staff begins with a dynamic of *f* and contains several slurs and accents. The fourth staff starts with *sf* and features a series of slurs and accents. The fifth staff begins with *sf* and includes a triplet of eighth notes. The sixth staff starts with *p* and has a *cresc. poco a poco* marking. The seventh staff begins with a dynamic of *sf* and includes a triplet of eighth notes. The eighth staff starts with *sf* and ends with a dynamic of *ff*. It features a series of slurs and accents, and ends with a final chord marked with a '6'.

Домра

Cadenza

*f appassionato*  
*ff*

*con brio*

*p espressivo*

*cresc. poco a poco*

*f*  
*dim.*  
*cresc.*  
*acceler. >*

*pizz.*

Домра

Andante

*p*

*p sostenuto*

6

*f*

*pizz.*

*plect.*

*p*

*dim.*

*pp*

*f risoluto*

*plect.*

*f*

*pizz.*

Allegro

*p saltando*

*f risoluto*

б. п.

rit.

Домра

a tempo  
*mf* *cresc.*

*ff pesante* *rall.*

Allegro maestoso  
*p* *f* *acceler. poco a poco*

Vivo

ossia

III

ossia

Домра

Musical staff 1: Treble clef, key signature of two flats, 3/4 time. Features a triplet of eighth notes and a slur over a group of eighth notes.

Musical staff 2: Treble clef, key signature of two flats, 3/4 time. Features a slur over a group of eighth notes and a triplet of eighth notes.

Musical staff 3: Treble clef, key signature of two flats, 3/4 time. Features a slur over a group of eighth notes and a triplet of eighth notes.

Musical staff 4: Treble clef, key signature of two flats, 3/4 time. Features a slur over a group of eighth notes and a triplet of eighth notes.

Musical staff 5: Treble clef, key signature of two flats, 3/4 time. Features a slur over a group of eighth notes and a triplet of eighth notes.

Presto

Musical staff 6: Treble clef, key signature of two flats, 3/4 time. Starts with "acceler." and "ff" dynamics. Features a slur over a group of eighth notes and a triplet of eighth notes.

Musical staff 7: Treble clef, key signature of two flats, 3/4 time. Features a slur over a group of eighth notes and a triplet of eighth notes.

Musical staff 8: Treble clef, key signature of two flats, 3/4 time. Features a slur over a group of eighth notes and a triplet of eighth notes.



# ШУТКА

А. КОРЕЛЛИ

**Vivace**

Малая домра

Гитара

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*tr*

*tr*

*tr*

*tr*

*tr*

First system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a trill (tr) over a quarter note. The lower staff is in bass clef with the same key signature, featuring a series of quarter notes and rests.

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line with a trill (tr) and includes dynamic markings *mp* and *cresc.*. The lower staff continues the bass line with dynamic markings *mp* and *cresc.*

Third system of musical notation. It consists of two staves. The upper staff features a trill (tr) and continues the melodic development. The lower staff continues the bass line.

Fourth system of musical notation. It consists of two staves. The upper staff includes a first ending bracket labeled "1." and a trill (tr). The lower staff continues the bass line.

Fifth system of musical notation. It consists of two staves. The upper staff includes a second ending bracket labeled "2." and a trill (tr). The lower staff continues the bass line.

*poco a poco cresc.*

*poco a poco cresc.*

*pizz.*

*p*

*mp*

*p*

II IV VII IX

# ЛИСТОК ИЗ АЛЬБОМА

Р. ВАГНЕР

Con moto

The musical score is written for piano and consists of two staves. The key signature is D major (two sharps) and the time signature is 3/4. The tempo marking is 'Con moto'. The piece begins with a piano (*p*) dynamic marking. The right hand part features a melodic line with several slurs and accents, while the left hand provides a steady accompaniment. The score ends with a double bar line.

с 7880 к

20.

\*

The musical score is written for piano and includes a vocal line. It is set in the key of D major (two sharps) and 4/4 time. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is written in a soprano or alto clef. The score includes various musical notations such as slurs, ornaments, and fingerings. The dynamics range from piano (*p*) to crescendo (*cresc.*). The tempo/mood is indicated as *dolce con espressione*. The score is marked with a copyright notice 'c 7880 K' at the bottom center.

*p*  
*dolce con espressione*

*p* *p*

*cresc.* *p*

*p* *cresc.* *cresc.*

c 7880 K

dim. p cresc.

dolce con espressione cresc.

f p cresc.

f dim.

f dim.

poco rit. p a tempo

dolce ma il canto marcato  
c 7880 K

System 1: Treble and bass staves. Treble staff contains a melodic line with slurs and fingerings (1, 2, 4, 3, 3, 1, 2). Bass staff contains a supporting line with slurs and fingerings (2, 4, 3, 3, 1, 2). Dynamics include *cresc.* in both staves.

System 2: Treble and bass staves. Treble staff features a complex melodic passage with many slurs and fingerings (2, 4, 3, 3, 1, 2, 2, 1, 4, 3, 3, 3, 3, 1, 4, 4, 2, 2, 1, 4, 1, 3, 1, 3, 1). Bass staff continues the accompaniment with slurs and fingerings (1, 4, 3, 3, 1, 2, 2, 1, 4, 3, 3, 3, 3, 1, 3, 1). Dynamics include *f* and *ff*.

System 3: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 0, 1, 4, 1, 3, 1/2, 1/2, 2, 3, 2, 1, 3, 1, 2, 1, 3, 1). Bass staff features a melodic line with slurs and fingerings (2, 1, 3, 1, 2, 1, 3, 1). Dynamics include *ff*, *p*, and *p*.

System 4: Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 1, 3, 2, 4, 0, 1, 2, 1, 3, 2, 4, 1, 2). Bass staff features a melodic line with slurs and fingerings (1, 1, 3, 2, 4, 1, 2). Dynamics include *p*, *p*, and *sempre cresc.* in both staves.

1 0 1 4

*ff* *dim.* *p*

*ff* *p*

*pp*

♩

*p*

*p*

♩

*cresc.* *p*

*cresc.* *espress*

♩

*ben marcato*

♩



The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various performance markings such as dynamics (p, cresc., f, dim., pp), articulation (accents, slurs), and tempo changes (poco rit., un poco rall., P sempre un poco rall.). The piano part features complex textures with triplets, slurs, and some passages where the right and left hands play together in a more homophonic style. There are also some editorial markings like asterisks and 'Red.' (likely indicating redactions or specific editions).

*p* *cresc.*

*f* *dim.*

*poco rit.*

*un poco rall.* *p*

*P sempre un poco rall.* *pp* *p*

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with four numbered phrases: 1 (quarter note), 2 (eighth-note triplet), 3 (quarter note), and 4 (eighth-note triplet). The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. The treble staff continues the melodic line with a slur over the first two measures and a '4' above the third measure. The dynamic marking *più p* is placed below the treble staff. The grand staff continues the accompaniment with sustained chords and moving bass lines.

Third system of musical notation. The treble staff features a triplet of eighth notes (labeled 3), followed by a slur over two measures (labeled 2), and a triplet of eighth notes (labeled 1). The dynamic marking *pp* is placed below the treble staff. The grand staff includes the instruction *rit.* (ritardando) and *pp*. The system concludes with a double bar line and a small asterisk (\*) at the bottom right.

# ВДОЛЬ ПО ПИТЕРСКОЙ

Обработка А. ЛОСКУТОВА

**Широко**

The musical score consists of two staves. The top staff is for the Domra (Домра) and the bottom staff is for the Guitar (Гитара). Both staves are in the key of D major (one sharp) and 2/4 time. The Domra part begins with a triangle symbol and a 'Широко' (Broadly) instruction. The guitar part starts with a forte 'f' dynamic. The score spans eight measures. In the fifth measure, there is a 'git.' marking above the guitar staff and a triangle symbol above the domra staff. The piece concludes with a double bar line and a 'V' marking below the guitar staff.

Домра

Гитара

*f*

git.

V

First system of musical notation, featuring a treble and bass staff with various notes and fingerings. Fingerings are indicated by numbers 1, 2, 3, 4 above the notes. A fermata is placed over a note in the second measure.

Second system of musical notation, featuring a treble and bass staff. Fingerings are indicated by numbers 1, 2, 3, 4 above the notes. A dynamic marking of *mf* is present in the second measure.

Third system of musical notation, featuring a treble and bass staff. Fingerings are indicated by numbers 1, 2, 3, 4 above the notes. A fermata is placed over a note in the second measure.

Fourth system of musical notation, featuring a treble and bass staff with various notes and fingerings.

Fifth system of musical notation, featuring a treble and bass staff. Fingerings are indicated by numbers 1, 2, 3, 4 above the notes.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. There are several trills and grace notes. The piece concludes with a double bar line and a fermata over the final notes. Performance instructions include the tempo marking "Медленно" (Ad libitum) and the dynamic marking "ff" (fortissimo).

В темпе

The musical score consists of six systems of two staves each. The first system includes a first ending bracket labeled "1. н.з." and a dynamic marking of *mp*. The second system includes a dynamic marking of *mp*. The third system includes a dynamic marking of *ff*. The fourth system includes a dynamic marking of *ff*. The fifth system includes a dynamic marking of *p*. The sixth system includes a dynamic marking of *p* and a dynamic marking of *sf*. The score contains various musical notations including notes, rests, and fingerings.

Медленно

pizz.  
ср.п. gliss.

# ГАВОТ

Ж. Б. ЛЮЛЛИ

*Allegro grazioso*

The musical score is written for piano and accompaniment. It consists of four systems of two staves each. The upper staff is the melodic line, and the lower staff is the accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked *Allegro grazioso*. Dynamics include *p*, *mf*, and *mp*. The score includes various musical notations such as slurs, ties, and fingering numbers (1-4). Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some specific markings like '4' and '3' above notes in the accompaniment. The piece features several measures with slurs and ties, and some measures with specific fingering instructions. The overall style is characteristic of the Baroque era, with a focus on grace and elegance.

*p* II III

*p*

*tr*

**Più mosso**

*mp* II II

III II

*poco meno mosso* III II

*rit.* *a tempo*  $\text{♩}$

The musical score consists of six systems of staves. The first system has two staves with a piano (*p*) dynamic and first, second, and third endings. The second system has two staves with a mezzo-piano (*mp*) dynamic and a tempo change to **Più mosso**. The third system has two staves with first and second endings. The fourth system has two staves with first and second endings. The fifth system has two staves with a tempo change to *poco meno mosso* and first and second endings. The sixth system has two staves with a tempo change to *rit.* followed by *a tempo* and a repeat sign.



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# Melody

MANDOLIN

CHARLES WAKEFIELD CADMAN  
*Arranged by CH. GRAZIANI-WALTER*

Moderato cantabile

*p cantando*

*a tempo* *rall.*

*Più mosso*  
*mf*

*cresc.* *rit.* *a tempo*

*rit.* *a tempo*

*3* *rall.* *3* *lentamente*

*Tempo I*  
*pp*

*dolce e quieto* *rall.*

*p appassionato* *rall.* *a tempo* *ppp*

# My Sun!

('O Sole mio!)  
(Popular Neapolitan Song)

## MANDOLIN

C. di CAPUA  
Arranged by CH. GRAZIANI-WALTER

Andantino

The musical score consists of 12 staves of music. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Andantino'. The first staff starts with a rest followed by a quarter note, then a series of eighth notes. Dynamics include *mf*, *p*, *cresc.*, *mf*, *f*, *p*, *p*, *mf*, *f*, *p*, and *dim.*. There are several triplet markings (3) and slurs throughout the piece. The score concludes with a *rall. e morendo* marking.

## Humoreske

MANDOLIN

ANTONIN DVOŘÁK

Transcribed by CH. GRAZIANI-WALTER

Poco lento e grazioso (♩ = 72)

*p* *leggiero*

*dim.*

*pp*

*mf* *cresc.* *f* *dim.* *p*

*p* *f* *rit.* *dim.*

*a tempo*

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MANDOLIN

rit. e dim. a tempo f mf

f

dim. f

f

f allargando rit. e dim. a tempo pp

a tempo rit. e dim.

pp a tempo cresc. f rit. e dim.

p dim. rit. p pp

# La Serenata

MANDOLIN

VICTOR HERBERT

Transcribed by CH. GRAZIANI-WALTER

Andantino grazioso

*p*

*poco rit* *a tempo* *pp*

*poco cres.* *rit.* *a tempo* *f*

Poco più mosso (♩ = 88) *ff* *ff*

*rit. e dim.* *ff* *a tempo* *ff*

*ff* *p* *mf* *mp*

*p* *poco rit.* *marcato* *p* *marcato* *a tempo*

Tempo I *rit. e dim.* *p*

*poco rit.* *a tempo*

*poco rit.* *pp* *rit.* *a tempo* *p*

*pp* *poco accel.* *p*

# Serenade

## MANDOLIN

J. ALBERT JEFFERY

Transcribed by CH. GRAZIANI-WALTER

Andantino, un poco allegretto

*P* sempre cantabile e graziosamente *rit.* *a tempo* *rit.* *a tempo*

*p* *poco accel.* *cresc.* *rit. e dim.* *pp*

*a tempo* *rit.* *a tempo* *rit.* *a tempo* *rit.* *a tempo*

*p* *poco accel.* *cresc.* *rit. e dim.* *pp* stentando

*P* *a tempo* *accel.* *pp* *rall. molto* *f*

*largamente* *rit.* *pp* *f* *a tempo*

*sfz* *rit.* *pp* *f* *a tempo*

*rit.* *f* *poco accel.* *cresc.* *poco rit.*

*p* *a tempo* *rall.*

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## MANDOLIN

*p* a tempo poco accel. rit. e dim. *p* leggiero a tempo  
*f* rall. molto più mosso *f* rit. molto *p* a tempo  
*sfz* rall. a tempo cresc.  
*f* *p* rit. a tempo rit. a tempo  
poco accel. cresc. *pp* rit. e dim. rit. *p* a tempo  
poco accel.  
rit. e dim. *pp* stentando *p* a tempo accel. rall. molto  
*f* a tempo rit. *p* *f* a  
tempo *sfz* rit. *pp* *f* a tempo  
rit. *f* con calore a tempo cresc. rall. molto



# Arietta

(Petite Chanson d'Amour)

## MANDOLIN

ERICK MEYER-HELMUND, Op. 36

Transcribed by CH. GRAZIANI-WALTER

Andante cantabile  
*la melodia ben portando ed espressivo*

The musical score is written for mandolin in G major (one sharp) and 3/4 time. It begins with the tempo marking "Andante cantabile" and the instruction "la melodia ben portando ed espressivo". The first staff starts with a dynamic of *mf* and includes a "rit." marking. The second staff is marked "a tempo" and *mf*. The third staff features "rit. molto" and "mf a tempo". The fourth staff also has "rit. molto" and "mf a tempo". The fifth staff is marked "poco rit. a tempo". The sixth staff begins with "rit." and "a tempo p". The seventh staff includes a "dim." marking. The eighth staff has "rit. molto" and "a tempo". The ninth staff is marked "a tempo". The final staff concludes with "rit. molto" and "pp".

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# Egyptian Love Song

## MANDOLIN

ETHELBERT NEVIN

Arranged by CH. GRAZIANI-WALTER

Andantino

*f* *p*

*poco cresc.* *f* *mf*

*poco rit. e dim.* *Pa tempo e tranquillo*

*rit.* *f a tempo*

*cresc.* *f con agitazione*

*cresc.* *f con passione e cresc. molto*

*ff* *cresc.* *f*

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# Notturmo

(In Boccaccio's Villa)

MANDOLIN

ETHELBERT NEVIN

Arranged by CH. GRAZIANI-WALTER

Lentamente con espressione (♩ = 69)

*p*

*mf dolcissimo* *più p* *rit.* *ten.*

*a tempo* *cantabile*

*cresc.* *dim.*

*p più accel.* *tenuto*

*placido*

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MANDOLIN

Op.

*f largamente sempre cresc.*

*ff con larghezza*

*senza ritardare, sempre largamente*

*enfatico*

*più pesante e marcato*

*dolce e dim.*

*recit. con molto espressione*

*dolcissimo*

Tempo I

*teneramente*

*molto legato*

*perdendosi pp*

# The Swan

(Le Cygne)

MANDOLIN

C. SAINT-SAËNS

Transcribed by CH. GRAZIANI-WALTER

Adagio tranquillo

*P soave ben portando ed espressivo*

*rit. pp a tempo*

*mf*

*lento a tempo*

# Le Dauphin

(Gavotte Populaire)

MANDOLIN

W. C. E. SEEBOECK

Arranged by CH. GRAZIANI-WALTER

Allegretto  
*p leggiero*

*f*

*mf*

*f*

*mf*

*rit.*

*p. a tempo*

*poco dim.  
rall. sempre*

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## Polonaise

MANDOLIN

ARTHUR SEYBOLD

Arranged by CH. GRAZIANI-WALTER

Allegro con fuoco

The first part of the score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked "Allegro con fuoco". The music starts with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The third and fourth staves continue the melodic and rhythmic patterns. The fifth and sixth staves conclude this section with various rhythmic figures and dynamics.

tranquillo

The second part of the score consists of two staves of music. The tempo is marked "tranquillo". The first staff begins with a piano (*p*) dynamic and is marked "espressivo". It includes a crescendo (*cresc.*) marking. The second staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*), a ritardando (*rit.*), and finally a return to the original tempo (*a tempo*).

MANDOLIN

The musical score consists of eight staves of music in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a *cresc.* marking and ends with *f dim.*. The second staff features *mf*, *f*, and *p* dynamics. The third staff includes *f* and *f con fuoco*. The fourth and fifth staves continue the melodic line with various articulations. The sixth staff is marked *pacel. e cresc.*. The seventh staff includes *accel. e cresc.* and *La tempo*. The final staff concludes with *fff rit.*



# Boat Song

MANDOLIN

H. J. STEWART

Arranged by CH. GRAZIANI-WALTER

Tempo moderato

Musical staff 1: Treble clef, 6/8 time signature. Starts with a dynamic marking of *mf*. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A slur covers the first four measures. The piece ends with a dynamic marking of *p*.

Musical staff 2: Continuation of the melody with quarter notes D5, E5, F5, and G5. A slur covers the first four measures.

Musical staff 3: Continuation of the melody with quarter notes G5, F5, E5, and D5. A slur covers the first four measures.

Musical staff 4: Continuation of the melody with quarter notes D5, E5, F5, and G5. A slur covers the first four measures. Ends with a dynamic marking of *rit*.

Musical staff 5: Continuation of the melody with quarter notes G5, F5, E5, and D5. A slur covers the first four measures. Starts with a dynamic marking of *a tempo*.

Musical staff 6: Continuation of the melody with quarter notes D5, E5, F5, and G5. A slur covers the first four measures. Ends with a dynamic marking of *f*.

Musical staff 7: Continuation of the melody with quarter notes G5, F5, E5, and D5. A slur covers the first four measures. Ends with a dynamic marking of *rit*.

Musical staff 8: Continuation of the melody with quarter notes D5, E5, F5, and G5. A slur covers the first four measures. Starts with a dynamic marking of *a tempo dim.*

Musical staff 9: Continuation of the melody with quarter notes G5, F5, E5, and D5. A slur covers the first four measures. Ends with a dynamic marking of *morendo*. Includes fingering numbers 1, 2, 3, and 4 above the notes.

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## Liselotte.

AIR DE BALLET.

Léon Adam

Tempo rubato.

PIANO: *mf*

*p poco rit* *a tempo*

*p poco rit* *a tempo*

*mf poco stringendo* *pp rit* *p a tempo*

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# Told at Twilight

CHARLES HUERTER

Moderato cantabile  
*dolce*

Piano *p* *melodia marcato*

*rit.* *a tempo*

*len.* *poco rit.*

*piu mosso* *len.*

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# АРИЯ

И. МАТТЕСОН

Adagio espressivo

*mf molto legato*

*mf*

This musical score is for guitar, featuring six systems of music. Each system consists of a melodic line in the treble clef and a harmonic line in the bass clef. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4. Chord diagrams are shown above the bass line, with Roman numerals (II, III, IV, V, VI, VII) indicating the chord quality and position. The piece concludes with a double bar line and a final chord.

System 1: Melody starts with a half note, followed by quarter notes. Bass line features chords with fingerings 4, 2, 1, 2, 3, 4. Dynamics: *p*.

System 2: Melody continues with quarter notes. Bass line has chords with fingerings 4, 4, 1, 2, 1, 2, 3, 4. Dynamics: *f*.

System 3: Melody has quarter notes and eighth notes. Bass line has chords with fingerings 3, 2, 1, 2, 3, 4, 3, 3, 0. Dynamics: *p*.

System 4: Melody has quarter notes. Bass line has chords with fingerings 4, 4, 4, 4, 4, 4, 4, 4. Dynamics: *f*, *p*.

System 5: Melody has quarter notes. Bass line has chords with fingerings 4, 4, 4, 4, 4, 4, 4, 4. Dynamics: *f*, *p*. Marking: *poco rit.*

System 6: Melody has quarter notes. Bass line has chords with fingerings 1, 2, 2, 2, 2, 2, 2, 2. Dynamics: *f*, *cresc.*, *ff*. Marking: *cresc.*

## РОНДО

В. МОЦАРТ

Allegretto

The musical score is written for a single instrument, likely a piano or violin. It is in 2/4 time and begins with a treble clef. The tempo is marked 'Allegretto' and the dynamics are 'mf'. The score consists of six systems, each with two staves. The first system includes a 'V' marking above the right-hand staff. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

rit. a tempo

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with chords and single notes. The tempo markings 'rit.' and 'a tempo' are positioned above the first few notes of the upper staff.

The second system continues the musical piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the upper staff.

*p* *mf*

The third system consists of two staves. The upper staff has a melodic line with some slurs. The lower staff has a bass line with chords and single notes. Dynamic markings '*p*' and '*mf*' are placed above the upper staff. A fermata is placed over the final note of the lower staff.

*poco a poco cresc.*

The fourth system consists of two staves. The upper staff has a melodic line with a crescendo hairpin. The lower staff has a bass line with chords and single notes. The marking '*poco a poco cresc.*' is placed above the upper staff.

*mf*

The fifth system consists of two staves. The upper staff has a melodic line with slurs and fingerings (e.g., 3, 1, 0, 2, 3, 2, 1). The lower staff has a bass line with chords and single notes. A dynamic marking '*mf*' is placed above the upper staff.



This page of a musical score for guitar contains eight systems of staves. Each system typically consists of a treble clef staff and a bass clef staff. The notation includes various rhythmic values, accidentals, and articulation marks. Fingerings are indicated by numbers 1-4 above or below notes. Performance instructions include *a tempo*, *f* (forte), and *mf* (mezzo-forte). A first ending bracket is present at the end of the eighth system. The score concludes with a double bar line and a repeat sign.

A musical score for piano, consisting of eight systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes articulation marks such as slurs and accents. A specific sequence of notes is marked with the letters 'a i m' above them. The piece concludes with a final chord and a fermata.

## СЛАВЯНСКАЯ КОЛЫБЕЛЬНАЯ

Ф. НЕРУДА

*Cantabile*

*mf* *sim.* *p*

*con moto* *mf*

The first system of the musical score consists of four staves. The top staff features a melodic line with a long slur over measures 1-10, ending with a fermata. The second staff contains a rhythmic accompaniment of eighth notes. The third staff continues the melodic line with a slur and a fermata, marked with a *p* dynamic. The fourth staff provides a harmonic accompaniment of chords, also marked with a *p* dynamic. The system concludes with the instruction *poco a poco cresc.* and a *f* dynamic marking.

rit. Allegretto

The second system of the musical score consists of eight staves. The top staff has a melodic line with a slur and a fermata, marked with a *p* dynamic. The second staff contains a complex accompaniment of chords and eighth notes, also marked with a *p* dynamic. The third staff continues the melodic line with a slur and a fermata, marked with a *(p)* dynamic. The fourth staff features a rhythmic accompaniment of eighth notes, marked with a *mf* dynamic. The fifth staff continues the melodic line with a slur and a fermata, marked with a *mf* dynamic. The sixth staff contains a rhythmic accompaniment of eighth notes. The seventh staff continues the melodic line with a slur and a fermata, marked with a *mf* dynamic. The eighth staff provides a harmonic accompaniment of chords. The system concludes with a *mf* dynamic marking.

*sim.*

*rit.* *a tempo* *p*

*p*

*p*

Cadence *cresc.* *dim.*

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a slur over the first two notes. The rest of the staff consists of three groups of notes, each with a slur above it. The word "rit." is written above the final group. The bottom staff is also in treble clef and contains a bass line with chords and a final melodic phrase.

## ВЕНЕЦИАНСКИЙ КАРНАВАЛ

Партия гитары в переложении Б. Окунева

Н. ПАГАНИНИ  
Обработка В. Яковлева

Спокойно

Домра  
малая  
трехструнная

Гитара  
семиструнная

Var. I

*mp*

Var. II

Musical score for page 33, featuring multiple systems of staves with various musical notations and dynamics. The score includes:

- Staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Melody with eighth and sixteenth notes.
- Staff 2: Bass clef, accompaniment with chords and eighth notes.
- Staff 3: Treble clef, melody with slurs and dynamics *mp*.
- Staff 4: Bass clef, accompaniment with chords and dynamics *mp*.
- Staff 5: Treble clef, melody with slurs and dynamics *f*.
- Staff 6: Bass clef, accompaniment with chords and dynamics *f*.
- Staff 7: Treble clef, melody with first and second endings, dynamics *Poco* and *ff*.
- Staff 8: Bass clef, accompaniment with chords and dynamics *meno mosso*.
- Staff 9: Treble clef, fast melodic passage with sixteenth notes.
- Staff 10: Bass clef, accompaniment with chords.

Musical score for page 34, featuring multiple systems of staves with various musical notations and dynamics. The score includes:

- Staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Melody with eighth notes.
- Staff 2: Bass clef, accompaniment with chords and eighth notes.
- Staff 3: Treble clef, melody with first and second endings, dynamics *12.*
- Staff 4: Bass clef, accompaniment with chords and dynamics *12.*
- Staff 5: Treble clef, melody with slurs and dynamics *a tempo*.
- Staff 6: Bass clef, accompaniment with chords and dynamics *a tempo*.
- Staff 7: Treble clef, melody with first and second endings, dynamics *12.*
- Staff 8: Bass clef, accompaniment with chords and dynamics *12.*
- Staff 9: Treble clef, fast melodic passage with sixteenth notes.
- Staff 10: Bass clef, accompaniment with chords.



Var. VI

*a tempo*

*Poco più mosso*

1. 2.

Стремительно

*f*

*ff*

*ff*

Предельно скоро

*fff*

*fff*

*tremolo sf*

*sf*

# ПОЛОНЕЗ

Н ПАГАНИНИ

Quasi allegretto

*p dolce*

*p*

*f*

\* В оригинале:

\*\* В оригинале:

*mp dolce*

*mp*

*cresc.* *mf* *p*

*cresc.* *mf*

*p*

*poco a poco cresc.*


*poco a poco cresc.*

*mf* *f*

*mf* *f*

Detailed description: This is a page of musical notation for piano, consisting of eight systems of two staves each. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings are placed throughout the score, including *mp dolce*, *mp*, *cresc.*, *mf*, *p*, *poco a poco cresc.*, and *f*. There are also some performance instructions like *m* and *v.* (accents). The piece concludes with a final cadence.

The musical score on page 23 consists of two systems of piano accompaniment and melodic lines. The key signature is G major (one sharp). The first system includes a melodic line with eighth-note patterns and a piano accompaniment with chords and eighth notes. The second system continues the melodic and accompaniment parts. The third system features a melodic line with a chromatic descent and a piano accompaniment with sustained chords. The fourth system shows a melodic line with a chromatic ascent and a piano accompaniment with sustained chords. The fifth system includes a melodic line with a chromatic descent and a piano accompaniment with sustained chords. The sixth system features a melodic line with a chromatic descent and a piano accompaniment with sustained chords. The seventh system includes a melodic line with a chromatic descent and a piano accompaniment with sustained chords. The eighth system features a melodic line with a chromatic descent and a piano accompaniment with sustained chords. The score includes dynamic markings such as *f* and *ff*.

\* В оригинале: 

# СИЦИЛИАНА

М. ПАРАДИЗ

Andantino

The musical score is written for piano and guitar. It consists of four systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Andantino'. The piano part is marked with dynamics *p* and *mf*. The guitar part includes chord diagrams for various chords: IV, V, II, IV, V, VII, IX, and VII. There are also dynamic markings *sim.* and *f* for the guitar. The score includes first and second endings, indicated by '1.' and '2.' in boxes. The piece concludes with a double bar line and repeat dots.

This musical score is for guitar, featuring six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as chords, melodic lines, and articulation marks.

- System 1:** Treble staff has a melodic line with slurs. Bass staff has chords labeled IX, VII, VII, and IV.
- System 2:** Treble staff continues the melodic line. Bass staff has chords labeled V, II, II, II, and II, with a *p* dynamic marking.
- System 3:** Treble staff has a melodic line with a trill (*tr.*) and a first ending bracket. Bass staff has chords labeled II, II, and II, with a *mf* dynamic marking.
- System 4:** Treble staff has a melodic line with a second ending bracket. Bass staff has chords labeled IV, V, IV, and V, with a *p* dynamic marking.
- System 5:** Treble staff has a melodic line with trills (*tr.*) and a *rit.* marking. Bass staff has chords labeled IV, II, IV, and II, with a *p* dynamic marking.
- System 6:** Treble staff has a melodic line with a *a tempo* marking. Bass staff has chords labeled IV, II, IV, and II.

# АРИЯ

Д. ПЕРГОЛЕЗИ

Andante cantabile

The musical score is written in G major and 4/4 time. It consists of five systems, each with a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The tempo is marked 'Andante cantabile'. The piano part features a consistent eighth-note accompaniment pattern. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score includes various musical notations such as slurs, ties, and fermatas. The key signature has one sharp (F#), and the time signature is 4/4.

A musical score for piano, consisting of six systems of two staves each. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a triplet of eighth notes. The third system includes a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fourth system contains a ritardando (*rit.*) marking. The score concludes with a double bar line and repeat dots.



# ПЬЕСЫ

для домры и гитары

3

Г. ПОРТНОВ

## 1. ГОРОД-ГОРОДОК

Из музыки к спектаклю «Пятый десяток»

Легко. Подвижно

8- - - - - 8- - - - -

Домра

Гитара

*mf*

pizz.

pizz.

The image shows a musical score for guitar, consisting of 12 staves. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and chords. A 'pizz.' (pizzicato) marking is present on the fifth staff. The score is divided into several systems, with some staves containing long horizontal lines indicating sustained notes or chords. At the bottom of the page, there is a rectangular stamp from a library.

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им. В. Г. Белинского  
1946 Куйбыск

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with a long slur over the first four measures and a fermata over the fifth measure. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with a long slur over the first four measures and a fermata over the fifth measure. The lower staff continues the bass line with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with a long slur over the first four measures and a fermata over the fifth measure. The lower staff continues the bass line with chords and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with a long slur over the first four measures and a fermata over the fifth measure. The lower staff continues the bass line with chords and eighth notes.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with a long slur over the first four measures and a fermata over the fifth measure. The lower staff continues the bass line with chords and eighth notes.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (F#4, A4, C5) marked with a 'p' dynamic. This is followed by a series of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef and contains a melodic line of eighth notes: F#3, A3, C4, B3, A3, G3, F#3, E3, D3, C3. A slur covers the final four notes of the lower staff.

The second system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef and contains a melodic line of eighth notes: F#3, A3, C4, B3, A3, G3, F#3, E3, D3, C3. A slur covers the first four notes of the lower staff.

The third system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef and contains a melodic line of eighth notes: F#3, A3, C4, B3, A3, G3, F#3, E3, D3, C3. A slur covers the first four notes of the lower staff.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef and contains a melodic line of eighth notes: F#3, A3, C4, B3, A3, G3, F#3, E3, D3, C3. A slur covers the first four notes of the lower staff.

## 2. ЗЕМЛЯНИЧНАЯ ПОЛЯНА

Из музыки к спектаклю «Вот какой факт получается»

7

### Неторопливо

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a whole rest. The lower staff is a bass clef with the same key signature and time signature, containing a rhythmic accompaniment of eighth notes in a descending pattern.

*p*

The second system of music consists of two staves. The upper staff has a whole rest followed by a melodic line starting with a half note G4, marked with *pizz.* The lower staff continues the rhythmic accompaniment of eighth notes.

*pizz.*

*tr*

The third system of music consists of two staves. The upper staff has a whole rest followed by a melodic line starting with a half note G4, marked with a fermata. The lower staff continues the rhythmic accompaniment of eighth notes.

The fourth system of music consists of two staves. The upper staff has a melodic line starting with a half note G4, marked with a fermata. The lower staff continues the rhythmic accompaniment of eighth notes.

The fifth system of music consists of two staves. The upper staff has a melodic line starting with a half note G4, marked with a fermata. The lower staff continues the rhythmic accompaniment of eighth notes.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff provides a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the melodic line in the treble clef and the accompaniment in the bass clef.

Third system of musical notation, showing a more active melodic line in the treble clef.

Fourth system of musical notation. The treble clef staff features a long melodic phrase marked *espressivo*. The bass clef staff has a dynamic marking of *mf* and includes some rests.

Fifth system of musical notation, concluding the piece with a melodic line in the treble clef and a bass clef accompaniment.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, including a slur over a group of notes. The lower staff contains a bass line with chords and individual notes, some marked with a 'p' (piano) dynamic.

Second system of musical notation. The upper staff continues the melodic line with various note values and rests. The lower staff features a bass line with chords and notes, including a 'p' dynamic marking.

Third system of musical notation. The upper staff shows a melodic line with some chromatic movement. The lower staff has a bass line with chords and notes, marked with a 'p' dynamic.

Fourth system of musical notation. The upper staff features a melodic line with a long, horizontal oval shape above it, possibly indicating a sustained note or a specific performance instruction. The lower staff contains a bass line with chords and notes, marked with a 'p' dynamic.

Fifth system of musical notation. The upper staff contains a melodic line with a series of chords and notes. The lower staff has a bass line with notes and rests, including a 'p' dynamic marking.

System 1: Treble clef with a key signature of two sharps (F# and C#). The upper staff contains a series of chords, while the lower staff contains a melodic line with eighth and quarter notes.

System 2: Treble clef with a key signature of two sharps. The upper staff contains a series of chords, and the lower staff contains a melodic line with a long slur over the first two measures.

System 3: Treble clef with a key signature of two sharps. The upper staff contains a series of chords, and the lower staff contains a melodic line with a long slur over the last two measures.

System 4: Treble clef with a key signature of two sharps. The upper staff contains a series of chords, and the lower staff contains a melodic line with a slur over the first measure.

System 5: Treble clef with a key signature of two sharps. The upper staff contains a series of chords, and the lower staff contains a melodic line with a long slur over the first two measures.



### 3. „МЕДНОЙ ГОРЫ ХОЗЯЙКА“

*Из музыки к телеспектаклю «Старых гор подаренье»  
по сказам П. Бажова*

Неторопливо

First system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of quarter and eighth notes. The bottom staff is in treble clef and contains a harmonic accompaniment of chords.

Second system of musical notation, consisting of two staves. The top staff continues the melody with quarter notes and eighth notes, including a slur over a pair of notes. The bottom staff continues the harmonic accompaniment with chords and a slur over a pair of notes.

Third system of musical notation, consisting of two staves. The top staff continues the melody with quarter notes. The bottom staff continues the harmonic accompaniment with chords and a slur over a pair of notes.

Fourth system of musical notation, consisting of two staves. The top staff continues the melody with quarter notes and eighth notes. The bottom staff continues the harmonic accompaniment with chords and a slur over a pair of notes.

Fifth system of musical notation, consisting of two staves. The top staff continues the melody with quarter notes. The bottom staff continues the harmonic accompaniment with chords.

First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The top staff contains a series of chords, while the bottom staff contains a melodic line with eighth and sixteenth notes.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The top staff contains a series of chords, while the bottom staff contains a melodic line with eighth and sixteenth notes, including a slur over the final two notes.

Third system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes, while the bottom staff contains a melodic line with eighth and sixteenth notes, including a slur over the final two notes.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes, while the bottom staff contains a melodic line with eighth and sixteenth notes.

Fifth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes, while the bottom staff contains a melodic line with eighth and sixteenth notes.

Sixth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes, while the bottom staff contains a melodic line with eighth and sixteenth notes.

постепенно замедляя

### 4. ВАЛЬС

*Из кинофильма «На войне как на войне»*

Темп вальса

This page of musical notation consists of six systems, each with a treble clef staff on top and a bass clef staff on the bottom. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system features a treble staff with a long slur and a bass staff with eighth notes. The third system has a treble staff with a slur and a bass staff with eighth notes. The fourth system shows a treble staff with a slur and a bass staff with eighth notes. The fifth system has a treble staff with a slur and a bass staff with eighth notes. The sixth system features a treble staff with a slur and a bass staff with eighth notes. The notation is arranged in a standard musical score format.

This musical score is written for piano and consists of six systems, each with two staves. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. The first system features a long melodic line in the upper staff with a slur over the first few notes, and a bass staff with chords and a few notes. The second system shows a more active bass line with many notes and some slurs. The third system has a melodic line in the upper staff with a slur and a repeat sign, and a bass staff with chords and notes. The fourth system continues the melodic line in the upper staff and the bass line in the lower staff. The fifth system shows a melodic line in the upper staff with a slur and a repeat sign, and a bass staff with chords and notes. The sixth system concludes the piece with a melodic line in the upper staff and a bass staff with chords and notes.

Музыкальный музей  
Библиотека  
им. Э. Р. Вагнера  
г. Свердловск

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like *p* (piano) and *pp* (pianissimo) are used throughout. The piece concludes with a fermata over a final chord in the bass staff.



The first system of music consists of two staves. The upper staff features a treble clef and contains a melodic line with a half note, a whole note, and a half note, all under a slur. The lower staff features a treble clef and contains a series of chords, with some notes beamed together. Dynamic markings 'p.' are present below the lower staff.

The second system of music consists of two staves. The upper staff features a treble clef and contains a melodic line with a half note, a whole note, and a half note, all under a slur. The lower staff features a treble clef and contains a series of chords, with some notes beamed together. Dynamic markings 'p.' are present below the lower staff.

The third system of music consists of two staves. The upper staff features a treble clef and contains a melodic line with eighth notes and quarter notes, all under a slur. The lower staff features a treble clef and contains a series of chords, with some notes beamed together. Dynamic markings 'p.' are present below the lower staff.

The fourth system of music consists of two staves. The upper staff features a treble clef and contains a melodic line with a half note, a whole note, and a half note, all under a slur. The lower staff features a treble clef and contains a series of chords, with some notes beamed together. Dynamic markings 'p.' are present below the lower staff.

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line of eighth notes, with some notes beamed together and a fermata over the final note. The lower staff is in bass clef and contains a series of chords, with a long slur spanning across several measures.

The second system consists of two staves. The upper staff is in treble clef and contains several measures of rests, followed by a few notes. The lower staff is in bass clef and contains a series of chords, with dynamics markings such as *p.* and *p.* appearing below the staff.

The third system consists of two staves. The upper staff is in treble clef and contains a series of notes, with a long slur spanning across several measures. The lower staff is in bass clef and contains a series of chords, with dynamics markings such as *p.* and *p.* appearing below the staff.

The fourth system consists of two staves. The upper staff is in treble clef and contains a series of notes, with dynamics markings such as *p.* appearing below the staff. The lower staff is in bass clef and contains a series of chords, with dynamics markings such as *p.* and *p.* appearing below the staff.

The fifth system consists of two staves. The upper staff is in treble clef and contains a series of notes, with a Coda symbol at the end. The lower staff is in bass clef and contains a series of chords, with dynamics markings such as *p.* and *p.* appearing below the staff. A *V* marking is present above the final chord.

5. „САМОЦВЕТЫ-ЯГОДКИ“  
Из музыки к телеспектаклю «Старых гор подаренье»  
по сказам П. Бажова

21

Грациозно, неторопливо

The musical score is written for a piano and a string quartet. It consists of five systems of staves. The first system shows the piano part with a *pizz.* marking and the string quartet part with a *mp* marking. The second system includes a *flag.* marking for the strings and dynamic markings *p* and *mp* for the piano. The third system features a *mf* marking for the piano and a *mp* marking for the strings. The fourth and fifth systems continue the melodic and harmonic development of the piece. The score is in a key with one sharp (F#) and a 2/4 time signature.

First system of musical notation, consisting of two staves in G major. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with similar rhythmic patterns.

Second system of musical notation, continuing the piece. The upper staff has a more active melodic line with frequent sixteenth notes, and the lower staff continues the accompaniment.

Third system of musical notation. The upper staff shows a melodic phrase with some slurs, and the lower staff provides a steady accompaniment.

Fourth system of musical notation. The upper staff has a melodic line with a fermata over the final note. The lower staff has a fermata over a chord. The word "flag." is written above the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with a fermata. The lower staff has a fermata over a chord. The word "flag." is written above the lower staff.

Sixth system of musical notation. The upper staff has a melodic line with a fermata. The lower staff has a fermata over a chord.



The image shows a page of musical notation for a piano piece, consisting of multiple systems of staves. The notation includes various musical symbols and performance instructions:

- Staff 1 (top):** Features a melodic line with a triplet of eighth notes and a circled number '3'. The bass line has a circled number '4' and a circled number '5'.
- Staff 2:** Includes the instruction *solo* and a circled number '4'. The bass line has a circled number '4' and a circled number '5'.
- Staff 3:** Shows a melodic line with a circled number '5' and a circled number '4'. The bass line has a circled number '4' and a circled number '5'.
- Staff 4:** Includes the instruction *cresc.* and a circled number '4'. The bass line has a circled number '4' and a circled number '5'.
- Staff 5:** Includes the instruction *ff* and a circled number '4'. The bass line has a circled number '4' and a circled number '5'.
- Staff 6:** Includes the instruction *gliss.* and *vibr.*. The bass line has a circled number '4' and a circled number '5'.
- Staff 7:** Includes the instruction *p sul tasto*. The bass line has a circled number '4' and a circled number '5'.

Musical score for guitar, consisting of multiple staves. The score includes various musical notations such as triplets, slurs, and dynamic markings. Key performance instructions include:

- gliss.* (glissando)
- у подст.* (under the strings)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- f* (forte)
- sp* (soprano piano)
- tamb.* (tambourine)
- trem. rasgado* (rasgueado tremolo)
- solo* (solo)

The score is divided into systems, with a circled 'D' marking the beginning of a section. The page number 21 is centered at the bottom.





*mp*

1.

*sp secco* *poco cresc.*

*sp secco* *poco cresc.*

*cresc.*

6 6

Detailed description: This is a page of musical notation for a piano piece. It consists of eight systems of staves. The first system has two staves, with the upper staff starting with a dynamic marking of *mp*. The second system also has two staves. The third system has two staves. The fourth system has two staves, with the upper staff starting with a first ending bracket labeled '1.'. The fifth system has two staves, with dynamic markings *sp secco* and *poco cresc.* appearing on both. The sixth system has two staves. The seventh system has two staves, with a *cresc.* marking on the upper staff. The eighth system has two staves, with circled numbers '6' at the beginning of each staff. The notation includes various note values, rests, slurs, and articulation marks like 'x' and '+'.

First system of musical notation, consisting of two staves. The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *rit.* (ritardando) and *ff* (fortissimo). There are also slurs and accents over various notes.

Second system of musical notation. The top staff contains the text "импровизация на заданный ритм \*)" (improvisation on a given rhythm) and "gliss." (glissando). The bottom staff is a piano accompaniment with chords and rhythmic patterns. Dynamic markings include *accel.* (accelerando) and *mp* (mezzo-piano).

**Скоро**

Third system of musical notation. The top staff is a melodic line with slurs and accents. The bottom staff is a dense piano accompaniment with many chords. Dynamic marking is *mp*.

Fourth system of musical notation. The top staff is a melodic line. The bottom staff is a piano accompaniment. A marking "solo (4)" is present above the bottom staff.

Fifth system of musical notation. The top staff is a melodic line. The bottom staff is a piano accompaniment with chords and rhythmic patterns.

Sixth system of musical notation. The top staff is a melodic line. The bottom staff is a piano accompaniment with chords and rhythmic patterns.

\* стучать по деке инструмента, по зажатым струнам и т.д.

The image displays a musical score for a piano piece, consisting of multiple staves. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and rests. Dynamics are marked with *ff* (fortissimo) in several places. A section is labeled *vibr.* (vibrato) and *Cadenza \*)*. The score is written in a key signature with one sharp (F#) and a 2/4 time signature. The piece concludes with a final *ff* dynamic marking.

\*) каденция И.Гарсевой

# СЕРЕНАДА

Д. СИЛЬВЕСТРИ

Allegro

accel.

trem.

\* В оригинале:

\*\* В оригинале:



This musical score is written for guitar and consists of six systems, each with two staves. The music is in the key of D major (one sharp) and 4/4 time. The upper staff of each system contains the melodic line, featuring various note values, slurs, and dynamic markings such as 'v' (accents) and 'p' (piano). The lower staff contains the accompaniment, primarily using chords and arpeggiated patterns, with some slurs and dynamic markings. The notation includes treble clefs, a key signature of one sharp, and a variety of rhythmic and melodic figures.

*poco più mosso.*

*mf*

IV

*mf*

V

3

II

V

3

IV

*rall.*

*poco*

IV

II

IV

Detailed description: This page of a musical score is written in G major (one sharp) and 3/4 time. It consists of ten systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system continues the melodic line and accompaniment. The third system features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The fourth system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The fifth system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The sixth system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The seventh system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The eighth system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The ninth system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The tenth system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature is G major, and the time signature is 3/4. The piece concludes with a final cadence in the tenth system.

*più mosso*

IV

1

2

0

2

allarg.

IV

IV

II

IV

poco

*più mosso*

IV

allarg.

IV



rit. Tempo I

IV - II

*cresc.*

*mp*

*mp*

*poco a poco cresc.*

*mp*

*poco a poco cresc.*

*tr*

*a*

*m*

*p*

*p*

The image shows a page of musical notation for piano, consisting of four staves. The top staff contains a single melodic line. The second and third staves are paired, with the second staff playing chords and the third staff playing a single melodic line. The bottom two staves are also paired, with the bottom staff playing chords and the second-to-last staff playing a single melodic line. Performance instructions include 'poco a poco cresc.' appearing twice, a dynamic marking of 'mp' (mezzo-piano), and 'tr' (trill) above a note in the third staff. The piece concludes with a double bar line and a final chord in the bottom staff.

# МАДРИГАЛ

A. СИМОНЕТТИ

Andantino, quasi allegretto

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The piano part features a steady eighth-note accompaniment with chords. The second system continues the vocal and piano parts. Performance markings include *mf* (mezzo-forte) and *con semplicita* (with simplicity). Chord symbols V, VII, and V are placed above the piano accompaniment. The number 3386 is printed at the bottom center of the page.

3386

This musical score is written for guitar and consists of ten systems of staves. Each system includes a standard musical staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as *f* and *p*. The guitar-specific notation is integrated into the system, with chord diagrams and fingering numbers (1, 2, 3) placed below the staff. Roman numerals (V, VII, II, III, VI) are used to denote specific chords. The score is a single-page excerpt from a larger work, as indicated by the page number 31 in the top right corner.

This musical score consists of eight systems of two staves each. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several dynamic markings: *mf* (mezzo-forte) appears in the fourth system, and *pp* (pianissimo) appears in the eighth system. Performance instructions include *rall.* (rallentando) in the eighth system. Chordal structures are indicated by Roman numerals: III, V, VII, and II. There are also some specific markings like '1' and '11' below notes, and a circled 'C' at the end of the eighth system. The score concludes with a double bar line and a final chord.

# СОНАТИНА\*

Л. БЕТХОВЕН

Протяжно

Доигра малая трехструнная

Гитара семиструнная

Ускоряя

Темп I

sul A

pizz.

pizz.

\* Сонатина для мандалины

# ТАМБУРИН

Ф. ГОСЕК

Allegro moderato

*p*

*mp*

*mp*

*mp*

*mf espr.*

*mf*

This musical score consists of ten staves of music in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a double bar line and a fermata. The second staff contains a first ending bracket labeled 'II'. The third staff features a 'rit.' marking. The fourth staff is marked 'a tempo' and 'p'. The fifth staff includes 'p' and 'mp' markings. The sixth staff has 'p' and 'mp' markings. The seventh staff has a 'p' marking. The eighth staff has 'mp' and 'p' markings. The ninth staff has 'mp' and 'p' markings. The tenth staff has 'mp' and 'p' markings, and ends with a section labeled 'IV'.





*mp*

*mp*

**Vivace**

*pp* *poco a poco cresc.* IV V VII

*p* *poco a poco cresc.*

*mf* IV V VII II V *mp*

*p* VII II II II VII

*mp*

# ТЕМА И ВАРИАЦИИ

ДЛЯ ДОМРЫ И ГИТАРЫ.

Г. БЕЛОВ

Тема

Andante

Домра *p semplice*

Гитара *p*



ВАР. I

Poco più mosso

pizz.

*ten. p simile*

*p*

*mp*



**BAP. II**

**Allegro poco agitato**

Musical score for BAP. II, Allegro poco agitato. The score consists of two systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system ends with a forte (*f*) dynamic and the instruction *attacca*.

**BAP. III**

**L'istesso tempo**

Musical score for BAP. III, L'istesso tempo. The score consists of two systems of two staves each. The first system starts with a forte (*f*) dynamic.

The first section of the music consists of six staves. The top staff features a melodic line with a key signature of one sharp (F#) and a dynamic of *p*. The second staff contains a complex accompaniment with chords and a dynamic of *sf*. The third staff continues the melodic line with a dynamic of *f*. The fourth staff shows a *f sub.* dynamic and includes a circled number 4. The fifth staff features a melodic line with a dynamic of *f*. The sixth staff contains a bass line with a dynamic of *sf* and ends with the instruction *attacca*.

**BAP. IV**  
**Scherzando**

The second section, titled 'Scherzando', consists of four staves. The first staff has a dynamic of *p*. The second staff also has a dynamic of *p*. The third staff has a dynamic of *mf* and includes a circled number 4. The fourth staff has a dynamic of *p*. The fifth staff has a dynamic of *mf* and includes a circled number 4. The sixth staff has a dynamic of *p*.

## BAP. V

Leggiero grazioso

The musical score consists of two staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "Leggiero grazioso". The score is divided into several systems, each with two staves. The first system begins with a piano (*p*) dynamic marking. The second system includes a trill ornament. The third system features a *p* dynamic marking. The fourth system includes a *p* dynamic marking and a *rit.* (ritardando) marking. The fifth system includes a *p* dynamic marking. The sixth system includes a *rit.* marking. The seventh system includes a *rit.* marking and an *attacca* marking. The score is written in a style typical of early 20th-century musical notation, with various ornaments and articulations.

## BAP. VI

Vivo

Musical score for BAP. VI, Vivo. The score consists of three systems of two staves each. The first system has dynamics *p*, *sf*, *sf*. The second system has dynamics *f*, *p*, *f*, *p*. The third system has dynamics *f*, *p*, *f*, *p*. The music is in 2/4 time and features complex rhythmic patterns and dynamic contrasts.

## BAP. VII

Dramatico

Musical score for BAP. VII, Dramatico. The score consists of three systems of two staves each. The first system has dynamics *ff*. The second system has dynamics *ff*. The third system has dynamics *ff*. The music is in 2/4 time and features complex rhythmic patterns and dynamic contrasts.

The first system of the musical score consists of two staves. The upper staff contains a series of chords, some with accidentals (sharps and flats) and a long slur over the first few measures. The lower staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. A dynamic marking of *sf* (sforzando) is placed below the lower staff towards the end of the system, and the word *attacca* is written below the lower staff at the very end.

**BAP. VIII**  
**Allegro**

The second system of the musical score consists of two staves. The upper staff has a rhythmic pattern of eighth notes with dynamic markings of *p* (piano) and *f* (forte) alternating. The lower staff has a similar rhythmic pattern with a *p* marking. The third system also consists of two staves, with the upper staff featuring a melodic line with slurs and a *f* marking, and the lower staff having a *mf* (mezzo-forte) marking.



*p cresc.*  
*p cresc.*  
*f*  
*f*  
*attacca*

**BAP. IX**

*f sempre*  
*f sempre*  
*f*  
*p*  
*attacca*

### ВАР. X (КАДЕНЦИЯ ГИТАРЫ)

**Allegro**

Гит.

*f*

*attacca*

Detailed description: This section contains three staves of music for guitar. The first staff begins with a treble clef, a 3/4 time signature, and a forte (*f*) dynamic marking. It features a series of chords and eighth-note patterns. The second and third staves continue the melodic and harmonic development, with various articulations and slurs. The piece concludes with the instruction *attacca*.

### ВАР. XI (КАДЕНЦИЯ ДОМРЫ)

Д.

*f*

*gliss.*

*pizz.*

*pizz.*

Detailed description: This section contains three staves of music for domra. The first staff starts with a treble clef, a 3/4 time signature, and a forte (*f*) dynamic. It includes a glissando (*gliss.*) over a chord. The second and third staves feature more complex rhythmic patterns and include pizzicato (*pizz.*) markings. The music is characterized by wide intervals and expressive phrasing.

The musical score consists of seven staves of music. The first staff features a melodic line with a trill and a fermata. The second staff begins with a dynamic marking of *mp cresc.* and ends with a forte *f* dynamic. The third staff contains a *fff* dynamic marking followed by a *p* dynamic. The fourth staff is marked *cresc.*. The fifth staff ends with a *mf* dynamic. The sixth staff is marked *diminuendo*. The seventh staff concludes with a *pp* dynamic and an *attacca* instruction.

**ВАР. XII**

**Andante**

The musical score consists of two staves, labeled 'Д.' (top) and 'Гит.' (bottom). The top staff features a series of chords, each marked with a dynamic of *pp* (pianissimo). The bottom staff contains a melodic line with a dynamic of *p* (piano) and is marked *legato*. The score is organized into five systems, each with two staves. The first system includes a *pp* dynamic marking. The second system includes a *p* dynamic marking and a *legato* marking. The notation includes various chordal structures, some with accidentals (sharps and naturals), and melodic lines with slurs and ties. The overall tempo is indicated as *Andante*.

The musical score consists of four systems, each with two staves. The first system begins with a *pp* dynamic marking. The second system features a *pp sub.* marking in the first staff and a *p* marking in the second staff. The third system includes a *pp sub.* marking in the first staff. The fourth system concludes with an *attacca* marking. The notation includes various chords, melodic lines with slurs, and dynamic markings.

*attacca*

Coda

The musical score for the Coda section consists of two staves. The first system includes dynamics *f* and *sim.*. The second system features a *gliss.* marking. The third system includes a *gliss.* marking. The fourth system includes a *gliss.* marking. The fifth system includes a *gliss.* marking and a *ff* dynamic. The score includes various musical notations such as slurs, accents, and performance instructions.

\* Удар по деке.

*mf cresc.*

*ff*

**Andante sostenuto**

*p*

*p*

**Allegro**

*p sub. ff*

*sub. ff*

Домра

# ТЕМА И ВАРИАЦИИ

ДЛЯ ДОМРЫ И ГИТАРЫ

Г. БЕЛОВ

Тема

**Andante**

*p semplice*

*p*

**ВАР. I**

**Poco più mosso**

*pizz.*

*ten. p*

*simile*

*p*

*attacca*



Домра

ВАР. II

Allegro poco agitato

*p*

*attacca*

ВАР. III

L'istesso tempo

*f*

*p*

Домра

Two staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with slurs and a dynamic marking of *f*. The second staff continues the melody, also with slurs and a dynamic marking of *f*, ending with the instruction *attacca*.

ВАР. IV

Scherzando

Three staves of musical notation for Variation IV, marked *Scherzando*. The first staff starts with a treble clef and a 6/8 time signature. It includes numerous fingerings (e.g., 1, 2, 3, 4) and dynamic markings of *p*. The second and third staves continue the piece with similar fingerings and a dynamic marking of *mf*.

ВАР. V

Leggiero grazioso

Three staves of musical notation for Variation V, marked *Leggiero grazioso*. The first staff begins with a treble clef and a 3/8 time signature. It features light, graceful motifs with fingerings and a dynamic marking of *p*. The second and third staves continue the variation with similar characteristics.

Домра

First system of musical notation for Domra. It consists of three staves. The first staff contains a melodic line with various ornaments and fingerings (1, 3). The second staff continues the melody with a long note and a grace note. The third staff features a more rhythmic passage with fingerings (1 2 1 2, 4, 4 2 1 3) and ends with a *rit.* marking and a double bar line labeled *attacca*.

ВАР. VI

Second system of musical notation, labeled **ВАР. VI**. It consists of three staves. The first staff has a *p* dynamic and includes fingerings (2 5, 4 2, 4 1, 2 0). The second staff has a *sf* dynamic and includes fingerings (1 3, 4 0, 3 1, 1 1). The third staff has a *sf* dynamic and includes fingerings (3, 2 5, 4 1, 3 1). The fourth staff has a *f* dynamic and includes fingerings (2 1, 1 3, 4 1, 3 1, 3 2, 1 2). The fifth staff has a *p* dynamic and includes fingerings (2 5, 3 1, 4 1). The sixth staff has a *f* dynamic and includes fingerings (3 1). The seventh staff has a *p* dynamic and includes fingerings (2 1, 1 3, 4 1, 3 1). The eighth staff has a *f* dynamic and includes fingerings (3 1).

ВАР. VII

Dramatico

Third system of musical notation, labeled **ВАР. VII** and **Dramatico**. It consists of two staves. The first staff starts with a *ff* dynamic and features a series of chords with a *rit.* marking. The second staff continues with a series of chords, some with a *rit.* marking.

The first system consists of three staves of music. The top staff features a series of chords with a slur above them. The middle staff has a melodic line with a slur above it. The bottom staff contains chords with slurs and a final chord marked with the word "attacca".

ВАР. VIII

The eighth variation consists of seven staves of music. It features complex rhythmic patterns and fingerings, indicated by numbers 1-4 above notes. Dynamic markings include *p*, *f*, *mf*, and *p cresc.*. The notation includes various chords and melodic lines. The bottom of the system is marked with "с 892 к" and "attacca".

Домра

ВАР. IX

*f sempre*

*attacca*

ВАР. X (КАДЕНЦИЯ ГИТАРЫ)

Allegro

Гитара

*f*

*attacca*

ВАР. XI (КАДЕНЦИЯ ДОМРЫ)

Домра

1  
gliss.  
f Б

2  
1 2 3 4  
1 5 3 0 2 Б 1 Б 0

pizz.  
pizz.  
3 0 2 Б 1 Б 0

mp cresc. f ff

gliss.

p cresc.

mf dim. pp *attacca*

ВАР. XII

Andante

legato

pp

pp sub.

*attacca*

Домра

Coda

Andante sostenuto

Allegro





First system of musical notation, measures 1-2. The right hand plays a melodic line with a slur over the first two measures. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* and *mp*. The key signature has one sharp (F#).

Second system of musical notation, measures 3-4. The right hand has a slur over the first two measures. Dynamics include *p*, *cresc.*, and *mp*. The key signature has one sharp (F#).

Third system of musical notation, measures 5-6. The right hand has a slur over the first two measures. Dynamics include *mf*. The key signature has one sharp (F#).

Fourth system of musical notation, measures 7-8. The right hand has a slur over the first two measures. Dynamics include *f*. The key signature has one sharp (F#).

Fifth system of musical notation, measures 9-10. The right hand has a slur over the first two measures. Dynamics include *p*. The key signature has one sharp (F#).

Sixth system of musical notation, measures 11-12. The right hand has a slur over the first two measures. Dynamics include *tr*, *rall.*, and *dim.*. The key signature has one sharp (F#).

# ШУТКА

А. КОРЕЛЛИ

**Vivace**

Малая домра

Гитара

*mf*

*mf*

*mp*

*mp*

*mp*

*cresc.*

*cresc.*

*mp*

*mp*

First system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a trill (tr) over a quarter note. The lower staff is in bass clef with the same key signature, featuring a series of quarter notes and rests.

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line with a trill (tr) and a circled '3' above a note. The lower staff continues the bass line. Dynamics markings include *mp* and *cresc.* in both staves.

Third system of musical notation. It consists of two staves. The upper staff features a trill (tr) and a circled '3'. The lower staff continues the bass line. Dynamics markings include *mp* and *cresc.* in both staves.

Fourth system of musical notation. It consists of two staves. The upper staff begins with a trill (tr) and a circled '3', followed by a first ending bracket labeled '1.'. The lower staff continues the bass line.

Fifth system of musical notation. It consists of two staves. The upper staff begins with a trill (tr) and a circled '3', followed by a second ending bracket labeled '2.'. The lower staff continues the bass line.

The musical score is written for guitar and consists of five systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system continues the melodic and bass lines, with the instruction "poco a poco cresc." appearing below the bass staff. The third system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a guitar-specific staff with a melodic line. The fourth system continues the melodic and bass lines, with the instruction "pizz." appearing above the guitar staff. The fifth system features a treble clef staff with a melodic line and a bass clef staff with a bass line, with the instruction "pizz." appearing above the guitar staff. The score includes various musical notations such as notes, rests, and dynamic markings.

*poco a poco cresc.*

*poco a poco cresc.*

*f*

*pizz.*

*p*

*mp*

*p*